

# THE ATHENÆUM

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**ROYAL SCHOOL OF MINES,** Jermyn-street.  
—EVENING LECTURES.—Professor FRANKLAND, F.R.S., will commence a Course of TEN LECTURES on INORGANIC CHEMISTRY, on WEDNESDAY NEXT, the 24th October, at Eight o'clock: to be continued on each succeeding Wednesday at the same hour.—Tickets for the whole Course, price 5s.

**EVENING LECTURES TO WORKING MEN.**—The First Course of this Session, consisting of SIX LECTURES on BIRDS and REPTILES, by Professor HUXLEY, F.R.S., will be commenced on MONDAY, the 29th of October, at Eight o'clock.—Tickets may be obtained by Working Men only, on MONDAY, October 22, from 10 to 4 o'clock, upon payment of a Fee of 6d. for the whole Course. Each applicant is requested to bring his name, address, and occupation, written on a piece of paper, for which the ticket will be exchanged.  
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**TO PUBLISHERS and STATIONERS.**

The COMMISSIONERS of NATIONAL EDUCATION (Ireland), having resolved to furnish to the Schools in connexion with them COPY-BOOKS, with Engraved Head-lines, hereby invite TENDERS for the supply of such, in quantities of not less than 50,000 to be of good Paper, Foolscap size. Each Copy-book to contain not less than thirty-two pages quarto, and the price not to exceed 1s. 6d. per 1000. Tenders to be accompanied by a copy of the Tenders. The Tenders to be addressed—To the Secretaries, Office of National Education, Marlborough-street, Dublin.

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**CAMBRIDGE UNION SOCIETY.**—A MEETING, to Inaugurate the Opening of the New Building of the Society, will take place on TUESDAY, the 30th inst. Lord Houghton has kindly consented to deliver the Address on this occasion. The Admission on this day will be by Tickets only. Members can have Tickets by applying to the Hon. Secy. A few Ladies' Tickets for the Gallery will be issued, application for which should be made to the Secretary. Address Union Society, Cambridge.

**UNIVERSITY OF EDINBURGH.**

The SESSION will commence on THURSDAY, Nov. 1, 1866. Full details as to Classes, Examinations, Degrees, &c., in the Faculties of Arts, Divinity, Law, and Medicine, together with a List of the General Council, will be found in the 'EDINBURGH UNIVERSITY CALENDAR,' 1866-67, published by Messrs. Macmillan & Stewart, South Bridge, Edinburgh. Price 5s. 6d.; per post, 5s. 9d.  
By order of the Senatus,  
ALEX. SMITH, Sec. to the University.  
September, 1866.

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LONDON, SATURDAY, OCTOBER 20, 1866.

## LITERATURE

*Return to Two Orders of the Honourable the House of Commons—for Copies "of the Correspondence subsequent to the 1st day of October, 1864, between the Civil Service Commissioners and the Principal Librarian of the British Museum, respecting the Examination of Candidates for Situations in that Department;" "and of all Communications from the Officers of the British Museum to the Trustees thereof, on the same subject."—(Mr. Locke.) And for a "Copy of any Communications between the Civil Service Commissioners and their Secretary, on the Subject of the Examination of Candidates for Situations in the British Museum."—(Mr. Hunt.) Ordered by the House of Commons to be printed.*

THIS is a remarkable Parliamentary Paper. It consists of two parts: one signed by the Principal Librarian of the British Museum, and containing "correspondence" and "communications" from that "department"; the other unsigned, but evidently furnished by the Secretary of the Civil Service Commissioners. There is this striking difference between the two portions of the Return, that whereas the former consists of a regular official correspondence and the documents connected therewith, many of them communicated to the parties concerned, the latter consists merely of *ex parte* statements, to which it does not appear that the Museum authorities have had an opportunity of replying. Why these documents were withheld during the progress of the correspondence requires explanation. Were the Commissioners dissatisfied with their officer's observations? or were they unwilling to protract a controversy in which they felt they were coming off second best? Moreover, who is responsible for the statements in a Return which bears neither signature nor date, and no one document in which is both signed and fully dated? One of the most important papers in the second part of the Return is dated "February, 1865," the day of the month being left out, which is a noteworthy omission, for on the 23rd of that month the Principal Librarian of the British Museum had sent to the Civil Service Commissioners a copy of a Report containing the following passage: "The Principal Librarian begs of the Principal Trustees to observe that, although made under unparalleled difficulties, owing to the secrecy of the proceedings of the Civil Service Commissioners, every one of the statements which he has made to the Principal Trustees is either admitted to be correct, or not denied, in the two letters; the Principal Trustees have, therefore, a right to assume that their officer has laid before them incontrovertible facts. It cannot be supposed that the Civil Service Commissioners, after 'a careful review of all the papers,' would leave the Principal Trustees in the dark, and allow them to labour under false impressions, instead of rectifying statements, of which, if wrong, the Commissioners, and they alone, could at once and without any trouble (after the 'careful review of all the papers') prove the incorrectness." It now appears, however, that the Commissioners did what the Principal Librarian said it could not be supposed they would do, and that there was a kind of answer to some of his statements; but why was that answer kept secret? and why is it dated so ambiguously as to leave open the question whether it was prepared before or after the receipt of the Report above cited? Above all, why does it now appear in such a way that

it is impossible to discover whether the Commissioners themselves adopt it?

The correspondence which this Return makes accessible, and which had previously been several times alluded to in the House of Commons and elsewhere, was commenced by the Secretary of the Civil Service Commissioners in October, 1864, in consequence of "circumstances which 'had been' brought to the notice of the Commissioners connected with the recent resignation of Mr. G—,"—a candidate who, in the course of that year, had obtained a certificate of qualification, declaring him possessed of "the requisite knowledge and ability for the proper discharge of his official duties," as well as several extra certificates, but who, according to the Principal Librarian, "ludicrously broke down as soon as he was put to the test of actual work." After his resignation, this gentleman circulated a printed statement, which he called a Memorial to the Trustees of the British Museum, and which is reprinted as an appendix to the first part of this Return. This document would of itself go very far towards throwing doubt upon the value of any certificate of the writer's fitness for official employment. In some "Remarks" upon this "Memorial," the Principal Librarian gives a "few specimens of Mr. G—'s ignorance," which, he says, "are so conclusive that it is superfluous to increase their number, as might easily be done." Here are some of them. In a Latin MS. respecting the Asp (aspis), the following passage occurs: "*Sed naturaliter cautus est contra incantationem, nam aurem terre affigit, alteram cauda obturat.*" Mr. G— reads *sed* as *si*, and *nam* as *nasonem*, and renders the sentence, "*If it has been caught in its wild state, it plants its nose and ear in the earth, and stops up the other ear with its tail!*" In Jerome's Epistle to Desiderius, after meeting with the expression "*ad desiderium episcopum*," Mr. G— translates "*nunc te deprecor, desiderariissime*." "Now I entreat thee, dearest desire (brother)." A letter in which Alfonso Trottiapologizes for the insignificant character of a present which he offers to Henry the Eighth, contains the following passage: "*Nam et Colites ipsi vel granum thuris et cereum oblatum integro et sincero animo libentissime admittunt.*"—which is happily rendered by Mr. G—, "For even the Celites themselves most freely accept in single and earnest spirit the grain of frankincense and the waxen sacrifice (offering)."

In French Mr. G— is, if possible, even more original than in Latin. Respecting a pestilence at Amsterdam, the writer of a letter fears "*que le mal se communiquera dans ces jours caniculeres par toutes ces villes*;" Mr. G— makes him fear "*lest by means of the canals the contagion should spread.*" The same writer's request respecting the disinfecting of letters, "*Je vous supplie de les fere passer . . . au travers d'une cane sur la fumee*," is metamorphosed by Mr. G— into "*such letters being sent open and passed through a cane.*" Of some money which had been brought for one of the bankers of the town, and which had to be disinfected, Mr. G— writes, "*Their money was taken to a banker to be placed in a cauldron*,"—an idea which was suggested to him by the words, "*L'argent . . . pour un de nos banquiers a esté mis dans un chauderon.*" In another letter, a writer expressing thanks for kindness which he had received, says, "*Que l'on ne peut estre plus sensible que je le suis.*" What would he have thought of Mr. G—'s complimentary rendering of this observation—"That his nephew is more sensible than he is?"

Mr. G—'s English is about on a par

with his Latin and French. Here is a sentence from a letter in which he complains to the Speaker of the House of Commons of the injustice which had been done in calling upon him to resign, on the ground of incompetency, a situation for which he was certified to be more than sufficiently qualified: "To prove ignorance of subjects not prescribed is irrelevant and childish, as any one holding in their hands a certificate of the whole knowledge of any one else can find out what he is ignorant of."

These specimens—and they are only some of the "few" which the Principal Librarian thought it necessary to bring forward—prove clearly enough that Mr. G—'s ignorance of Latin, French and English was equalled by his want of common sense, care, and thoughtfulness. The inference drawn by the Commissioners from Mr. G—'s failure is that in candidates for Museum places "it may be desired to secure higher qualifications in Latin (or Greek) than are generally required." But unless the obtaining of a certificate is altogether a matter of luck, ought Mr. G—, whatever might have been the standard of qualification, to have obtained a certificate of fitness for employment which required a knowledge, however limited, of Latin or French? Can any confidence be placed in a system which pronounces such a scholar to be competent? According to a document now first made known, and which must have been prepared for their own exclusive use, for no one else would appear to have seen it, "The Civil Service Commissioners have never questioned the justice of the Principal Librarian's opinion as to Mr. G—'s incompetence for the discharge of his duties"; but will they explain how it came to pass that they guaranteed his competence?

The question raised by this extraordinary case is not whether examinations for public appointments are desirable, but whether the system of examinations is at present properly conducted, and whether confidence can be placed in the Commissioners' decisions. The Principal Librarian of the British Museum says, "The system of Civil Service Examinations as at present conducted certainly works very ill for the Museum, and appears to have done much more harm than good;" and he frequently urges "that it seems absolutely necessary to find some means for securing more satisfactory results." Elsewhere he writes, "As the certificates are now given, it is quite impossible to feel any confidence in them or in the statements they contain." And he bases this last opinion not merely on the issue of a certificate of qualification to an utterly incompetent person, but also on his discovery of what he describes as "inaccuracies" with respect to matters of fact discovered in the certificates and ordinary correspondence, and even in the papers of the controversy now published, where, if anywhere, correctness, the most exact and perfect, might have been looked for.

The Principal Librarian repeatedly complains of the secrecy with which the Commissioners' proceedings are conducted, and asks for the production of the papers which, though necessary for the full understanding of the cases in which the soundness of the Commissioners' decisions has been questioned, are at present inaccessible except to the Commissioners themselves. This demand the Commissioners resist, though they greatly strengthen its force by quoting, and sometimes misquoting, such parts of the examination papers as they deem calculated to justify their proceedings. It is difficult to understand on what principle they can refuse to produce all the examination papers

of a certain candidate, whose rejection was much complained of at the Museum, and the worst parts of whose answers are published in this Return, having been separated by the Commissioners from his better work, and brought forward in order to justify his rejection, especially when it is borne in mind that in doing this they so far altered one of his answers as to make it appear an absurdity when it was really but a venial exaggeration of an historical fact.

In another case, the Principal Librarian having expressed an opinion that a certificate granted for French should have been higher than it was, and higher than the certificate given to the same candidate for German, a list of the candidate's alleged blunders in French is now published. Is this just? And what purpose can it serve so long as the other papers with which it ought to be compared remain locked up at Dean's Yard? Will the Commissioners, who, in some instances, so willingly produce partial testimony, allow Mr. G.—'s papers in Latin and French translation to be published? If not, how will they defend their production of parts of papers relating to cases which have certainly been not more severely criticized? The Principal Librarian writes: "The Commissioners hold a candidate up to ridicule by giving, and carelessly and incorrectly giving, extracts from portions of his examination papers, whilst they refuse to those who question the propriety of his rejection the opportunity of seeing the whole. If I have been able to discover such mistakes as those I have given above, made under such circumstances, how many mistakes may it be assumed would be found on a perusal of all the papers?" And again: "As this imperfect evidence, which they so readily produced on the supposition that it was all in their own favour, was afterwards found by themselves to be against them in one important particular, what inference must be drawn if they withhold the rest?" The Commissioners can scarcely remain silent under such a challenge.

One of the most serious complaints against the Commissioners is that they have neglected the instructions of the Principal Trustees, to whom the patronage of the Museum belongs, and with it the right of controlling, so far as the heads of a department can control, the examination of candidates.

It appears that instructions had been given by the Museum authorities, and acknowledged by the Commissioners, that in any case in which a candidate might be sent up for examination with a view to his promotion, the examination should be modified, because the intended promotion was to be a reward for special merit in consequence of proved fitness for the higher post. This seems judicious, and a candidate was accordingly sent up for examination, the attention of the Commissioners being specially called to the case as one in which the promotion was well deserved and calculated to be advantageous to the Museum. It appears, however, that the fact of the candidate's being already employed at the Museum was never communicated to the examiners; that in some subjects the same papers were given to him as to a new candidate nominated about the same time in the usual way; and that Prof. Owen and Dr. Gray, under whom he was working and was still to work, say of the papers given him in the most important, that is to say, in the special and technical part of his examination, "they have no bearing on his work here" (at the British Museum); and the Principal Librarian remarks, "The very unfortunate result of all this was that the candidate was rejected." The Commissioners, if the second

part of the Return expresses their views, contend that they "cannot be supposed" to have "pledged themselves in such a case to inform their assistant examiners as to the age and antecedents of the candidate, or to instruct them to put questions to him on the work which he had been performing." It is difficult to understand what they did pledge themselves to, if it did not involve a communication to the examiners of the fact that the candidate was to be tested according to the circumstances, that being the only object of the proposed modification. In the particular case, the candidate's rejection was attributed to the withholding of the necessary information from the examiners; whether this withholding was from carelessness or on principle, the Museum authorities were so dissatisfied with the rejection that they withdrew promotions wholly from the control of the Commissioners.

In April, 1865, the examination in arithmetic of candidates for attendants' places was reduced from the first *four* rules to the first *two*. Yet it seems that the Commissioners continued for some time to examine candidates in *four* rules, and that in several cases they issued certificates showing that they had done so, though they amended the form of their certificate before they rectified their practice. This would indicate that the instructions of the Museum authorities are disregarded, and also that the certificates cannot be relied on as criteria of the nature of the examinations. The difference between *two* rules of arithmetic and *four* may appear trifling; the Commissioners may even be quite right in preferring *four*: but are the Commissioners or the heads of Departments to decide on the qualifications to be required in candidates for places in the various Departments? Above all, are the Commissioners to issue certificates conveying a wrong idea of the examination to which candidates have been subjected? There is a quite recent instance of similar bungling. In June last an attendant was examined, and failed. According to the letter announcing his failure, he had been examined in the first *two* rules of arithmetic; but a few days after his rejection the Commissioners' Secretary wrote to the Principal Librarian, that an "irregularity" having occurred in the examination of the candidate, the Commissioners were willing, in accordance with the wishes of the Principal Trustees, to give him a "second trial." He was examined again, and passed, and the Principal Librarian reported to the Trustees that this immediate re-examination was quite contrary to the usual practice, and that the "irregularity" was the examination of the candidate in *four* rules of arithmetic, though the Commissioners' letter had said that his examination had been in *two* rules, summing up the case thus: "By their repeated neglect of the instructions of the Principal Trustees, . . . the Commissioners have rejected a man whom they themselves find, on proper examination, to be fit for the place he was intended for." It is scarcely surprising that under such circumstances the Commissioners' certificates should be lightly esteemed at the British Museum. How this man got his "second trial" does not appear; the Principal Librarian says that it was not at his suggestion; and the Commissioners volunteered to give him "a second trial," not on the simple ground that they had made a mistake, in his first, but because they understood it to be "the wish of the Principal Trustees." We can only wonder how it happened that the Principal Trustees knew so much about the examination, and that the Commissioners were so well acquainted with, and so suddenly desirous to meet, the wishes of the Principal Trustees. It is, perhaps, a

more important question how many good candidates have been finally rejected in consequence of similar irregularities.

Another equally grave charge is, that incompetent examiners are sometimes, and it is impossible to say how often, employed. We will give the Principal Librarian's own words: A candidate "was examined in German conversation by an English gentleman, who said that he was unable to speak German, but that if 'the candidate' would speak slowly, he (the examiner) would be able to understand him, and give him a certificate. In the conversation that ensued, the examiner spoke English and 'the candidate' spoke German." Moreover, the candidate "was examined in French conversation by two gentlemen, one of whom (the gentleman who had previously examined him in German) addressed him in French; but the other said, 'I think we shall get on better if we speak English, and allow Mr. — to answer us in French'; and thus the trio (examiners and examined) proceeded in their conversation." The candidate "got a certificate (which he, no doubt, well deserved) for *very creditable proficiency* in German conversation, and for *fair proficiency* in French conversation, on the report of examiners who did not possess, in either of the subjects, either of the degrees of proficiency which they guaranteed in him."

This charge, serious as it is, and circumstantially as it is made, the Commissioners, for some unexplained reason, thought proper to leave unnoticed in their communications to the Museum authorities; but as an appendix to the "Remarks by the Secretary to the Civil Service Commission" on the document containing the passages above cited, which "Remarks" we have already alluded to as dated "February, 1865," is now printed an undated "Memorandum," signed "E. Poste," and beginning thus: "The conversation related by the Principal Librarian, in which the examiner is made to ask the candidate to speak slowly in the German oral conversation, is a pure fiction. As fluency and rapidity are so important an element of proficiency in speaking a foreign language, the examiner is confident that he has never desired any candidate to speak more slowly than he showed himself inclined." Whatever may be Mr. Poste's ability in German and French, we cannot bring ourselves to admire his English; we doubt whether "fluency and rapidity" can be "an element" of anything; and "more slowly than he showed himself inclined" may, as used by Mr. Poste, relate to Mr. Poste himself as easily as to the candidate, in which case the explanation would not be worth much. But taking Mr. Poste's reply at its utmost value, what does it amount to? Simply a denial that he asked a candidate to speak slowly in "the German oral conversation." It does not deny that he spoke English when testing the candidate's powers in German conversation, in which the ability to understand spoken German is as important as the ability to utter German words, and it makes no allusion to the French "oral examination," which is said to have been conducted by two gentlemen, Mr. Poste being one of them. Here, again, an *ex parte* document is produced, but it leaves open the important questions—was the candidate examined by gentlemen capable of speaking French or German?—and did they speak in those languages, or in either of them? The statement that the conversation related by the Principal Librarian "is a pure fiction" will not, we imagine, be left unnoticed. It is, of course, inconceivable that he should have made these statements without some foundation for them; he must have had some grounds for what he said, and those grounds ought to be made



known. Why was he not allowed an opportunity of replying to a charge of "fiction" before that charge was made public? When was Mr. Poste's "memorandum" written, and why has it been kept secret till now? An undated answer, which appears to have been carefully restricted to the least important point in one part of a twofold charge, which is not heard of for more than a year and a half after that charge has been preferred, which begins by describing as "pure fiction" the official statements of a well-known public officer, and which is put forth without a word of support or concurrence on the part of the Commissioners, is not a satisfactory reply to such a charge as that made by the Principal Librarian.

It is somewhat strange that whereas the late Principal Librarian, Mr. Panizzi, who conducted the Museum part of this correspondence, declares himself quite willing to accept fully the responsibility of his statements and arguments, no one at Dean's Yard seems inclined to do likewise. Not only, as we have already said, is the second part of the Return unsigned and quite free from any expression of concurrence on the part of the Commissioners, but throughout there is the appearance of a general shrinking from responsibility. The report of one examiner, whose name is given, is quoted *in extenso* because the Commissioners were blamed for rejecting a certain candidate; another examiner has to write and sign, but not date, a "memorandum" to show why the Commissioners gave a particular certificate to another candidate; and, errors having been pointed out in a document prepared for the use of the Commissioners by their Secretary, and sent by their order to the Museum, the Commissioners actually give to their officer and representative "permission" to admit and correct certain mistakes as having been made by himself in his own communication. We hope he was gratified with the praise bestowed upon him by Mr. Panizzi for his acceptance of this responsibility; but we cannot think that the proceeding was in accordance with official etiquette. If, however, the secretary and examiners are to be made the scapegoats whenever error is detected or suspected, it would be desirable to ascertain what the Commissioners deem their own duties and responsibilities.

The question which this Return opens is not whether there ought to be examinations for public appointments—that may be considered as permanently settled—but how those examinations ought to be conducted. The Principal Librarian says that at the Museum the examination system has been worse than useless. "It failed to keep out a G—, and since the consideration of that failure, to which the Commissioners themselves first called attention, its sole effect has been to perpetuate vacancies." The complaints are varied as well as numerous. It has admitted extreme incompetence; it has excluded really good and specially qualified candidates; the examination papers are injudiciously and carelessly, even ungrammatically, prepared; the Commissioners, under the present system, cannot know well the various requirements for the different places, and do not properly avail themselves of the knowledge which they actually possess: these and other charges are brought forward, and suggestions made to secure more beneficial results; but the one complaint which pervades the whole is, no confidence can be placed in the official statements of the Commissioners. In effect, Mr. Panizzi says, errors as to matters of fact are to be found in your ordinary correspondence, in your certificates, even in your statements in a controversy like this,—errors which not even

the secrecy of your proceedings can conceal,—how can your decisions be relied on? When the Commissioners complained of his "general expression of mistrust in" their "good faith," he replied, "I must strongly and respectfully disclaim any expression of mistrust in the 'good faith' of the Commissioners. If any expression be pointed out in what I have written, fairly bearing that construction, I am prepared to withdraw it. I never mistrusted their 'good faith'; I did and do mistrust the correctness of many statements made in their name; but I never meant to imply that those inaccuracies were intentional; I merely said, and I now repeat, that they were inaccuracies." Such statements made officially by a responsible public officer demand investigation. If the Commissioners know the charges brought against them are in the main unfounded, they will not resist inquiry; but why have they so long refused to produce the papers asked for? Mr. Panizzi calls for inquiry; and there ought to be one. Let him have it—not merely because he asks for it, but also because it is due to the Commissioners themselves. Let him have an opportunity to substantiate his charges; and if he fail to do so, let him withdraw them. Such an inquiry need not, perhaps, be a public one; it might be conducted by a gentleman of standing and ability to enable him to undertake such an investigation, chosen by Government, and bent, not on giving a triumph to one side or the other, but on arriving at the truth. But if no other means can be found for setting the matter at rest, then there ought to be a public inquiry into all the questions raised, including this: should such duties as are now intrusted to the Commissioners, such powers over important public and private interests, be vested in an irresponsible Board, which resembles other Courts in that it has to form its judgment upon evidence, some of which is described by its chief officer as being of a "doubtful character," and respecting which, therefore, error is extremely easy, whilst it differs from other Courts in that its decisions can neither be properly sifted nor appealed against? The Commission has evidently been unfortunate in its dealings with the Museum, and in the present controversy there can be no doubt that the Museum has the advantage; but we feel convinced that a thorough investigation would prove that for the most unlucky of the Commissioners' decisions there was more to be said than is shown in the Return. At the same time, it would probably establish the soundness of some, at least, of Mr. Panizzi's criticisms, show that due caution had not always prevailed at the Commission, and make evident the wisdom or the unwisdom of some or all of the proposed modifications of the present system.

The Return is instructive, and more amusing than Parliamentary Papers generally are; it throws much light on the working of the examination system and on the relations existing between the Commission and the various public offices; and it gives an idea of the value to be attached to the annual publication of the Commissioners' correspondence, of which so much has been made, but in which we need scarcely say that this unusually piquant official controversy has not been included; it can, however, be little more than a prelude to something else, because so many of the documents which it contains those most concerned have as yet had no opportunity of replying, and because when one public department says of another that it does "more harm than good," and is answered that its statements are "pure fiction," the country has a right to look for impartial and searching inquiry into the merits

of the dispute, and for prompt and energetic action when those merits are ascertained.

#### NEW POETRY.

THE rains of poetical mediocrity have of late fallen upon us with such dreary perseverance, that a genial, picturesque, thoughtful book, like *Ten Miles from Town, with Poems*, by William Sawyer (Freeman), is welcome as one of the bright days this autumn, which, after a long interregnum of weeping skies, remind us that soft sunlight and a blue heaven are, after all, verities in the system of Nature. It is not too much to say of the short Poems here collected, that each of them is pervaded by a poetic idea and shaped into a poetic picture. The Prelude, describing the poet's whereabouts "ten miles from town," thus presents, in warm yet true colours, a village at sunset:—

The city streets are full of light,  
Through waves of flame the sun goes down,  
I droop my eyelids, and it sinks—  
Ten miles from Town.

The village street is full of light,  
And black against a sky of fire,  
The church upon the hill-top rears  
Its quivering spire.

Brighter and brighter grows the West,  
Till common things its glory share,  
And round about them as I gaze  
A halo bears.

Onward with rosy flush and gleam,  
Thro' sedge rifts the mill-stream flows:  
The coppice, purple to the heart,  
Transfigured glows.

The cottage roofs are thatched with gold,  
Blood-red each ruby casement turns,  
The road-side pond beneath the elms  
A sapphire burns.

The wasted faces of the old,  
Bright with the momentary glow,  
Regain the loveliness of youth  
Lost long ago.

—And one face, dear to the poet in that long ago, and then veiled, shines again upon him from the firmament of thought to which the treasures of Affection, lost here, are borne for constellations:—

A memory that is my life,  
And lights with its Auroral crown,  
The village straggling up the hill—  
Ten miles from Town.

'City Longings,' the first poem of the series, with much happiness of expression inculcates the truth that the charms of Nature herself are not meant merely to minister to poetic luxury,—that even Beauty must turn to spiritual use in the mind of the poet, unless he would forfeit in sloth the vision that apprehends Beauty. The third poem, 'Up at the Church,' is a subtle study of character. A peasant, whose early life has been a story of poverty and bereavement, has learnt to question the justice of Providence, but his doubts are dispelled in the churchyard. In the common doom that awaits rich and poor, the favourites and the victims of Fortune, he reads the equity of the Almighty, and describes it in the future, where the hardships of the present shall be compensated and its wrongs (as he believes them) avenged. Thus, he habitually wanders—

Up to where the village spire  
Warms its gray—its cross of fire,  
Flaming gold, till all below  
Grows the colour of the crow.

The interlocutors who meet him in the churchyard strive to win him to a more loving faith and to a purer hope; but no gospel is welcome to the old man unless it promises retaliation. To him no soft light bathes the green sward round the church; but the picture as he leaves it is finely symbolic of his fierce faith:—

— Still o'erhead  
Glowed the spire-point flaming red;  
But the hill and all below  
Lay the colour of the crow.

'The Painted Window,' again, is richly coloured, and only pales beside the fresh hues

of Nature with which it is contrasted. In 'The Squire' we have the sharp effective type of a class,—which certainly does not include all squires,—and the doctrine, forcibly inculcated, of human responsibility.

The series entitled 'Ten Miles from Town' is followed by some miscellaneous poems. 'At the Opera—Faust' brings us from the country into town; and the ideal vision of the poet is no less true to him in the gas-lit dominions of Mr. Gye or Mr. Mapleson than in the fresh air and sunlight "ten miles" away. Partly won by its beauty and partly by its moral health, we choose for our next extract 'Victory in Defeat,' passing by many examples of the writer that have a warmer glow of description, and that do more justice to his powers of characterization and narrative:—

#### VICTORY IN DEFEAT.

Wreaths to him who from the glorious  
Strife of forces comes victorious,  
Peane and triumphal greeting—  
This the measure of man's meting.

All for triumph: nothing heeding,  
Valour fallen, trampled, bleeding,  
Battle's hottest brunt sustaining,  
Only short of victory gaining.

But, O Brother! crushed, defeated,  
Thus God's measure is not meted;  
Strictly just, the Father ever  
Sees the end in the endeavour.

And between earth's pure and sainted,  
And her outcast, foul and tainted,  
All the gulf in mortal seeming,  
May be bridged in His esteeming.

This little volume, it should be remembered, embraces only brief sketches or moods of thought; but it is seldom that we find in such short pieces so much poetical suggestion, attractive picture, and careful finish.

A word of commendation is due to *The Clouds: a Poem, in Ten Cantos* (Freeman). The various aspects of the sky form the writer's theme, and he has ingeniously striven, by occasional episodes, to guard against the monotony which such a subject would otherwise produce. To some extent he has laboured successfully. His faculty as a poet-painter, if not absolutely striking, is pleasing and truthful. Here is an example from the beginning of canto V:—

Up to the crest of this white cloud I soar,  
The scene below, far stretching, to explore.  
But what a sight is here! Above my head  
Another roof of broken clouds is spread,  
And through its rents I see another still  
In distance lie, serenely beautiful.  
Through slit and gap the agile sunlight shoots,  
And on its way each passing cloud salutes,—  
A triple world by wide horizons spann'd,  
With air for sea, and cloud for solid land.  
Around my feet a glorious prospect spreads,—  
There stretch the plains, and yonder soar the heads  
Of snowy peaks, and lights and shadows go  
Across their breasts, as on the earth below;  
Here touch'd with streaks of violet and blue,  
There ting'd with patches of vermilion hue,  
As if the artist-angels turn'd aside,  
And on the virgin clouds their colours tried.

Passing from the somewhat unmanageable design of this writer, we come to one still more so—that of *Art-Land: a Poem*, by Thomas Baldwin Wood (Hardwicke), in which the author seems to intend (we speak hesitatingly, for we see through a mist) an allegorical presentation of the various arts—Poetry, Sculpture, Music, &c. We are under the impression that, amongst the lyrics here, there is an invocation to the Ideal, and a Hymn on the Birth of the Universe; and that the summing up of the whole matter is the old doctrine repeated, that the great artist, of whatever kind, must needs be a good man. But Mr. Wood's subject, in itself rather abstract, is treated so vaguely, that we dare not commit ourselves to any positive statement respecting it. His opening description (though it has too much of the poetic catalogue about it) is not wanting in imaginative feeling or in just observation:—

The purple noon is warm with love;  
The lusty Sun-God glows above;

Life elements soft Zephyrs shower  
On Earth and Ocean's bridal hour;  
Young Nature's firstlings birthday keep;  
The lambskins frisk, the kidlets leap,  
And dance the fish along the deep;  
The bees about their mistress swarm;  
Lifts up its head the conscious worm;  
And, giddy in the golden glow,  
The gossip ants run to and fro.  
In lazy orchards fat herds doze,  
And comfortable flocks repose;  
Free horses rollock o'er the mead,  
Or skittish sprawl, or quiet feed;  
Whilst, peering thro' the russet fern,  
Far off the stage their consorts warn;  
In hedge and tree are nestling broods,  
And am'rous rocks thro' all the woods.  
From sylvan rocks rich waters fall:  
Grottoes ravines love's echoes call.  
Caresing vines the hills embrace;  
The groves reveal, with furtive grace,  
The fauns' and dryads' trysting place;  
The od'rous air suspires with bliss;  
The valleys saucy rannels kiss:  
The trees are trembling thro' their leaves,  
The corn is bursting from its sheaves,  
Impregnate flowers perfume the ground,  
Fruit putting sweets ripe lips hath found,  
With new-mown hay's couch is crown'd;  
For 'tis the prime of buxom June,  
Dear Summer's jovial honeymoon!

—Such qualifications, however, as our extract displays are in a large measure wasted in the dreamy treatment of a difficult theme.

The Preface to *The Atonement; a Sacred Poem*, by John Brion (Brighton, Moorecroft), contains the pathetic statement that its writer, amidst circumstances of much difficulty, has meditated upon his present poem for the space of thirty years. We call this a pathetic statement, because Mr. Brion writes with great correctness and pains, which are necessarily thrown away on a subject which, by its plan, invites comparison with 'Paradise Lost.' Here Satan is again stricken to the earth,—once more he calls a Council of his Peers, and delivers a manifesto, which is once more followed by the harangues of Belial, Beelzebub, Mammon, and Moloch. The imitation of Milton is obvious in every point but that of inspiration. When the Chief of Rebel Angels speaks in this fashion,—

Accursed hope!—delusive as the voice  
Of fabled sirens!—wherefore have I been  
Seduced by thee!—As first in power and hate  
'Gainst the Omnipotent, it argues ill  
In me to suffer this inglorious fall.  
To be subverted by our own designs,  
When victory seems waiting on our steps,  
Is shame indeed, and leaves the fondest mind  
Small source of consolation or excuse,—

the reader, though not without respect for the author, is tempted to close the book, thinking that the old wine is better than the new.

In the large class of verse (far larger, now-a-days, than that of utter and absurd failure) which shows moral propriety, mental culture, no slight acquaintance with the technicalities of song, but, unfortunately, no originality of idea or manner, we must include *The Song of Rest, and Minor Poems*, by Alexander Winton Buchan (Whittaker & Co.),—*Poems, Songs, and Ballads*, by Henry M'D. Flecher (Belfast, Reed),—and *Poems, Descriptive and Lyrical*, by Thomas Cox, Second Series (Hall & Co.). There is nothing in them to condemn, while their vein of kindly feeling makes us regret that we can only give them this negative praise.

*A Winter in Paris: being a Few Experiences and Observations of French Medical and Sanitary Matters gained during the Season of 1865-6.* By Frederick Simms, M.B. (Churchill & Sons.)

'A Winter in Paris' is a title suggestive of enjoyments of which Mr. Simms says not a word in this record of observations made in the brightest capital of the world during its gayest season. Concerning the boulevards and their recreations, the theatres and their diversions, the cafés and their characteristics, he is silent; but still he contrives to tell a story which offers points of interest for mere pleasure-

seekers, whilst it presents some of the sterner and more repulsive aspects of Parisian life. To students of our London hospitals who are about to pass a few months in the medical schools of France, he may be recommended as a useful guide to the means by which an English medical student may make the most of a short time on the banks of the Seine; but his ability to render practical service to the members of his own profession is by no means limited to those who have the power and inclination to prosecute their scientific studies at the Hôtel Dieu and the Hôpital des Cliniques.

At the first glance, the hospital accommodation of Paris seems to be inferior to that of London, for to our imposing number of general hospitals, special hospitals and workhouse infirmaries, the French metropolis shows no more than seven general and eight special hospitals,—the hospitals Hôtel Dieu, Lariboisière, La Charité, Necker, La Pitié, Beaujon, and St-Antoine, making up the roll of her general establishments; whilst her special hospitals are St-Louis, Des Cliniques, Ste-Eugénie, Des Enfants Malades, Du Midi, De Lourcine, De la Maternité, and La Maison Nationale de Santé. The revenue annually expended on these homes for the sick is about 200,000*l.* of our money,—an amount which, notwithstanding its actual importance, would appear trivial if it were compared with the entire sum yearly disbursed by the authorities of those London general hospitals that possess opulent endowments, those other London general hospitals which draw the princely incomes requisite for their maintenance from the voluntary contributions of public benevolence, those almost countless special hospitals of our great town which annually consume a vast amount of money, and those constantly-crowded and much-abused infirmaries which, in compliance with the provisions of the Poor Law, are supported by compulsory payments in our metropolitan parishes. But though Paris is less lavish in her hospital expenditure, her characteristic genius for organization and economical administration enables her to produce far larger results, with her comparatively narrow means, than the unconnected, and too often antagonistic, hospital committees of the English capital could achieve with the same measure of wealth. With her 200,000*l.*, Paris provides 2,000,000 indigent sick inhabitants with 20,000 beds. In the presence of these figures, it is difficult to argue that our wasteful method of ministering to the sick poor—wasteful in its sensational appeals by public advertisement, its costly dinners, its expensive machinery for collecting donations, and its various forms of prodigal expenditure that might be avoided by centralization and co-operation—is the best possible system that could be devised for the achievement of the special end. But though Paris has exercised sound discretion in placing her different hospitals under the control of a Government department, *i.e.* the Department of Public Assistance, no observant visitor can pass through the wards of her various institutions for the sick without coming to a conclusion that in respect to surgical art, medical treatment and hygienic arrangements, she has much to learn from the people who would do well to imitate her excellent mode of dealing with pecuniary resources. Of course, the Hôtel Dieu of to-day is a very different place from the Hôtel Dieu of the eighteenth century, when patients used to be crammed into fetid beds—four, five, and even nine patients to the same couch; when the living were often required to repose at night by the side of the dead; when the most painful operations of surgery were performed in the sight



of dying patients, whose last moments were thus disturbed by the cries elicited by knives and pincers; when the riot from the wards assigned to mad patients terrified the occupants of adjacent galleries; when women suffered the pangs of labour, lying three or four at a time on the same narrow bed, "exposed to want of sleep, to the contagion of the unwholesomeness around, and the constant danger of injuring their children"; when, in fact, the institution, according with the political condition of society beyond its walls, was a prodigy of bestial uncleanness, wanton cruelty, and unalleviated wretchedness. But notwithstanding all that philanthropy and enlightenment have effected for the better in its internal arrangements, the establishment is still so unsatisfactory a place, that Mr. Simms looks forward eagerly to the time when it will be pulled down to make way for a more suitable structure, the plans for which have obtained the Imperial approval. "That the old house," says the author of this little book, "is to fall one cannot regret, for its arrangements are anything but perfect. It is divided into two parts by the Seine, has a connecting passage bridged over that river, and is not handsome either externally or internally. Its wards are on the upper stories, lower than they should be, and more crowded than can ever be good for the health of its inmates; and in one set of them we find a ward for the lying-in women adjoining and opening freely into that for general cases of illness, such as fevers and inflammatory complaints. Its lower wards, more large, if not more lofty, remind one curiously of the lower deck of an hospital ship, with their thick, transverse beams, their central pillars of support, and their port-like windows; but they are terribly overcrowded; the beds are not only arranged along the sides of the wards so closely that it is with difficulty a double file of students can pass between them, but are also placed in the centre of the wards; and the effect of all this is heightened by the large French stoves employed to heat the place, so that the air is often close and stuffy, and oppressive in the highest degree. Who can regret, then, that all this is doomed?" Want of efficient ventilation is a defect frequently observable in Paris hospitals. Their wards have a more cheery and ornamental appearance than the wards of our London hospitals, in which too little care is, perhaps, expended on pictorial effect, but they are too often overcrowded and oppressively close. Even in the Hôpital Lariboisière—a newly-built hospital, with lofty wards, in the vicinity of the Northern Railway station—the system of ventilation has so far disappointed the expectations of those who recommended it, that Mr. Simms attributes the high mortality of its galleries to want of pure air. So also of the Hôpital des Enfants Malades—one of the two Parisian hospitals for sick children which have been extolled in this country as models of hygienic contrivance—he observes, "About this hospital I have frequently noticed very bad smells, and therefore fear that its drainage must be very defective; the practice, moreover, of emptying refuse matter into pipes which lead from the upper stories to drains surrounding the house must be most pernicious." After this information, the reader is not surprised on learning that phthisis, pneumonia, and eruptive fevers, aided by impure atmosphere, keep the mortality of the institution up to one in six. Ste-Eugénie—the children's hospital founded by the Empress—has fewer defects than the Hôpital des Enfants Malades; but M. Bourchartat has called attention to the imperfections of its ventilation and internal arrangements.

Observations made with no want of fairness and liberality induce Mr. Simms to rate French medicine much more highly than French surgery,—a judgment which is the more noteworthy because English medical students far more frequently visit Paris for surgical than for medical instruction. Even on arriving in Paris our students seldom display any great eagerness for the counsels of her most eminent physicians. "Men seem to forget," says Mr. Simms, "that Paris has a medical as well as a surgical side, the former decidedly the better of the two, as the French themselves well know; and whilst they crowd in such numbers after Nélaton and Velpeau that no one can well see the cases, they neglect Bouchut and Roger, Hardy, Bazin, Cazenave, and the physicians of many of the larger hospitals. Trousseau has, I believe, of all the physicians, the most certain and steady following—a fact not a little due to the central position of the Hôpital Dieu." So far as surgery is concerned, the author, in no uncertain terms, gives his opinion that students had better work in London than Paris, where operators of the highest class can no longer be found. "Partly from what I have myself seen," he remarks on this point, "as well as from all that others more attentive to this branch of practice than myself have told me, I am led to the belief that the high reputation Paris once had for surgery no longer belongs to it. . . . I do not find the great capital operations attempted here, or, if done, brought to a satisfactory conclusion as in London; but this may be, as the French say, from want of stamina in the people, who, however, as a rule, are brave enough to endure any amount of pain. . . . In minor matters of surgery the same perfection is not arrived at as in England." But though Paris is no longer the first European school of surgery, Mr. Simms recommends the English student to spend a year in medical study "at the Hôpital Dieu, at the Charité, at the Hôpital des Cliniques, and most especially at the hospitals for sick children and at that of St-Louis." For students who desire to take this advice, 'A Winter in Paris' has an abundance of information as to the cost and details of French medical education. The expenses are slight—"Every expense connected with the acquisition of the degree of Doctor of Medicine, with the exception of payments to be made at the anatomical schools of Clamart and the École Pratique, and of such private classes as the students may choose to attend, being 1,200 francs, or not quite fifty guineas, that is, about one-third of the cost of the entrance fees of a good London school." Some particulars are also given by Mr. Simms with respect to certain inferior grades of the French medical profession. Between the physicians and surgeons of France on the one hand and the druggists on the other, are the "officiers de santé"—medical practitioners of an inferior and cheaper education than that which gives the qualifications for an M.D. degree, "who have the right to practise only in that department in which they pass their examinations, and may supply medicines, but may not keep a shop, or interfere with the *pharmacie* or druggist." Below the "officiers de santé" are the *herboristes*, whose status is thus defined:—"They are required to pass three examinations after having produced various certificates, either of hospital experience or private teaching: they are allowed to sell poisons only on the order of a medical man, and have to answer to the police for any impurities in their drugs." Lastly, we have to notice a class of female practitioners whom it is proposed in some quarters to bring again into the English system.

"Midwives," says Mr. Simms, "undergo an examination before the faculty, and pay 130 francs for their privileges; by law they are never allowed to use instruments, except in the presence of a physician or surgeon; but it is not likely that such women as Madame de La Chapelle often trouble them for their assistance." Having thus sketched the medical profession of France, Mr. Simms concludes his volume with a chapter on the Sanitary Arrangements of Paris.

## NEW NOVELS.

*Which shall it Be? a Novel.* 3 vols. (Bentley.)

If we call this a remarkable novel, it is less for what it performs than for what it promises. In itself it is rather a series of studies than a finished work of art; and the reader will find it a curious study rather than an interesting novel. There is, indeed, nothing singular in its being evidently the first work of a young authoress, whose hand is not yet certain, and who begins by reproducing what has impressed her, in life as well as in literature. As in Raphael's early sketches, the pencil seems almost to wander over the paper till it is arrested by an idea: the author begins undecidedly, reminds us at first of a great many writers who have drawn their inspiration more or less directly from Mr. Dickens, and shows throughout the book a partiality for the types discovered by F. G. Trafford. But in this there is nothing strange. What is peculiar to the book is the skill with which some characters are drawn, while a great many others have neither outline nor individuality, neither novelty nor nature. Remarkable, too, is the incisive cleverness of some sentences, and the rarity of its appearance. We have marked down some epigrams that would do credit to a practised writer; yet they are followed by careless grammatical blunders, by slips of the pen and slips of the memory which bear the surest witness to inexperience. It is plain to us that the author has drawn for her characters on knowledge limited in range, but sure within its own province, and has supplied the want which she cannot fail to notice by deductions from the premises found in other novelists. If in future she will observe for herself, and not make experiments where her own powers fail her, she may not have the same ease in filling up her canvas, but she will produce a more harmonious picture.

As an instance of the singular contrast between her two classes of characters, we would put old Mrs. Redman by the side of Madame de Fontarce. Nothing can be weaker, more tedious, or more hackneyed than the first, and nothing could produce a worse impression than the opening chapter. The reader who stumbles on this old hag is not at all unlikely to close the book at once and for ever. Yet if he perseveres a little, he finds an entire change. Madame de Fontarce, née Blake de Ballyshanahan, is not only a new character, but is drawn with consummate art. Her outward appearance and her *ménage* are not new to us; but her religious principles, her cheap charity, her way of living on others and dying for them, are sketched to perfection. When she writes to Mrs. Redman that she is willing to take charge of the heroine, Madeline Digby, how prettily she adds that Mrs. Redman is to assist in the matter of outfit. And, as Mrs. Redman is a stingy old person, she hints, "I append this slight stipulation, knowing the noble pride of an Englishwoman who would not devolve all the natural responsibilities on another." What delicacy there is in her artless suggestions



about Madeline Digby's religion to her own director, and to the good sisters with whom she places her young kinswoman. But the best touch of all is where she is trying to arrange a match for Madeline, and the affair is aided by the young man seeing his intended. "I acknowledge," says Madame de Fontarce, "the inconvenience of having a husband absolutely in love with you. It is, of course, a restraint, and delays that settling down to an everyday condition which is so desirable; but, of course, it would not last long, and it might throw a good deal of power into your hands." How the author, who could draw such a character as this, can condescend to repeat worn-out types such as Mrs. Redman and Mrs. John, and The O'Keefe,—how she can transplant Hugh Elliott from Mrs. Riddell's novels, and Dudley Ashurst from all the romances that have ever been written,—would be a mystery to us but for the explanation we find in her youth and newness. Even the introduction of Madame de Fontarce shows artistic inexperience. There is a poverty in devising links of connexion. A French teacher tells Madeline Digby that she met a lady in France whose eyes resembled Madeline's, and that she presumed on this resemblance to ask if the owners of the eyes were not related. Then, again, Madeline meets an old gentleman in an omnibus who asks her name, starts, and leaves her 60,000*l.* in the third volume. She meets another old gentleman in an omnibus, who pays her fare, and marries her at the end of the third volume. The example set in this way is taken almost too readily by the other characters, who are "polished off" in two pages. But although a "mature writer" would hardly fall into this mistake, the repetition of such simple incidents as meetings in an omnibus is still more significant.

The male personages for whom no original can be assigned are marked by very strong external peculiarities, and an utter want of corresponding mental characteristics. Indeed, men do not come out well in the novel. They are either heroes of romance, or sheer vulgarities. One sentence in the book might be taken as typical of the general run of its characters. Madeline says of Lady Rawson and Mrs. John Redman that there is a slight likeness, "a look, a sort of physical resemblance, only Lady Rawson is furnished with one or two items omitted in Mrs. John—brains and a heart, for instance." The comparison is not very good as to the two ladies, but it describes the method with which the author constructs the characters with which she is not personally familiar. One block serves for a great many; but the dresses are different, and to one she gives a modicum of heart, to another the same modicum of brains, to another gifts of singing, to another fashionable connexions. We do not like to linger on these failings when the success of other parts is so decided; but it is easy to feel the success, and the author will be more benefited by knowing the faults into which she has fallen. She has bestowed most pains on the character of Madeline Digby, and her labour has not been wasted. Yet the result is that we have two or three living women in a world of obnoxious lay figures. The girl at school who boasts of her Pa being rich,—“Why, I've seen ‘Buy your umbrellas at Summer's’ written on the dead walls all round Stoke Newington,”—the young lady who plays a piece with no particular tune, but full of sharps and flats and shakes,—the humble companion with her preparation of herbs, “ninnepence a packet, and it makes a bottleful, which lasts a fortnight, much cheaper than a doctor, and highly recommended in the advertisement,”—Madeline Digby's own remark on being advised to marry

a curate, “You spoke exactly as the people at Shoolbred's do when you ask for French merino and they assure you they have Coburg at 20*s.* less that will answer the purpose just as well,”—are good specimens of the clever conversationalism for which we have given the author credit. The carelessness with which much of the book is written lends an additional grace to these smarter sayings, for it leaves us to infer that the author might be really brilliant if she took the trouble. The same pains that would avoid such phrases as “a venial bar,”—that would not marry off a Jessie Moorcroft at p. 21 of the second volume, and marry her again at p. 59,—that would not turn out simple sentences without either head or tail,—would give more polish to writing that is even now commendable, and would intensify liveliness into epigram.

*Annals of a Quiet Neighbourhood.* By George M'Donald, M.A. 3 vols. (Hurst & Blackett.) THESE ‘Annals of a Quiet Neighbourhood’ are very quietly told; so quietly that the recital becomes at times monotonous. The author's reflections are those of an amiable, unworldly, and piously disposed thinker; but they are often obscurely and ambiguously expressed. The writer lacks the condensing power of our old and quaint writers, who, in a few words, could give utterance to sentiments for which Mr. M'Donald requires many pages. The experiences of a clergyman in a quiet country parish must sometimes be of a more exciting character than can be found in lengthy colloquies with parishioners or spiritual disquisitions on natural objects. The author's first walk in his new “quiet neighbourhood” suggests to him an incessant flow of analogies drawn from everything on which his eye rests. For instance, he comes upon a bank bordered by pollards. “Now,” he complains, “pollards always make me miserable. In the first place, they look ill used; in the next place, they look tame; in the third place, they look very ugly. I had not learnt then to honour them on the ground that they yield not a jot to the adversity of their circumstances; that if they must be pollards, they still will be trees, and what they may not do with grace they will yet do with bounty; that, in short, their life bursts forth, despite of all that is done to repress and destroy their individuality. When you have once learnt to honour anything, love is not far off; at least, that has always been my experience. But as I said before, I had not yet learnt to honour pollards, and therefore they made me miserable.” Fortunately, at this juncture an old countryman comes past who requests leave to look on the new parson's face; and the parson overhears a little child say he should like to be a painter, to help God paint the sky. Both these remarks give rise to a renewal of moral reflections; but, happily, they are of a more cheerful tendency than before. The good man works very hard, and doubtless does an infinite amount of good, particularly to the poorer part of his congregation; but he is most anxious his readers should know all his good qualities, and, being a very transparent character, every feeling of his mind is so visible that he might have spared himself and his readers the long explanations he so constantly gives of his actions and motives. Really he is, however, indefatigable in his attentions to his poor; and we are quite glad for his own sake to hear what comfortable luncheons he finds in the vicarage between the services on Sundays, and how careful he is to have the church well warmed where he preaches such long sermons. One of these discourses is given at full length, and it is not a particularly original specimen of its kind. Some of the worthy incumbent's ideas are certainly peculiar.

He considers it a great mistake to teach children that they have souls!—the consequence being “that they think of their souls as of something which is not themselves. For what a man has cannot be himself. Hence, when they are told that their souls go to heaven, they think of their selves as lying in the grave. They ought to be taught that they have bodies, and that their bodies die while they themselves live on. Then they will not think that they will be laid in the grave. It is making altogether too much of the body, and is indicative of an evil tendency to materialism that we talk as if we possessed souls instead of being souls.” No doubt this is very good in the abstract; but Sunday-school teachers would, we think, hesitate before adopting it without qualification.

The story which carries the author's sentiments is a very slight one. It is the mere connecting link of the thoughts and facts that present themselves to the author's mind. It is not well sustained; it is disjointed, and is perpetually falling to the ground. There is an air of feebleness about it, and a seeming want of practice is discernible in the recital that is somewhat surprising considering that the author has already exercised his pen in several previous works. The ‘Annals of a Quiet Neighbourhood,’ moreover, can scarcely be called a novel, the story is so subservient to the religious conversations; but as it was written originally for a Sunday publication, this was to be expected. There are two or three incidents that, if well worked up, might have risen to the level of the “romantic,” and even of the “sensational.” The characters are numerous. Among them is a decidedly disagreeable—some may think even a wicked—old lady, whose ill-used and, of course, beautiful daughter seeks a change from her magnificent but uncomfortable home by giving herself, and ultimately her money, to the worthy but prosy vicar. Then we have a pedantic and precocious child of twelve years of age, who flings herself into a pond during the clergyman's first visit, to see if he will jump in after her, and who talks bitterly of other people's matrimonial prospects in a very unjuvenile manner. These are the principals; but they have numerous supernumeraries in the shape of old people who have prosy chat with their pastor, and young ones who ask for his advice and do not take it. The solemn pastor unbends occasionally; once to the extent of giving a Christmas party to his congregation, in which are conspicuous, country-dances, carols, plenty of tea and supper, and Wordsworth's ballads.

This kind of book will probably find admittance into many a family circle where works of fiction do not generally meet with a cordial reception. The intention of the writer is good, but the execution falls short of the intent.

*Registrum, sive Liber Irrotularius et Consuetudinarium Prioratus B. M. Wigorniensis.* With an Introduction, Notes, and Illustrations, by W. Hale Hale, Archdeacon of London. (Camden Society.)

This publication is one of the most valuable of the many boons by the Camden Society to Archaeology in respect to our knowledge of the history, condition and customs of monastic establishments in the Middle Ages. The manuscript from which it is taken was probably finished in the year 1285, the work of a single hand. It formerly belonged to Astle, and had by some means found its way to Italy, where it received a fine binding and a table of contents. Of the subject to which the volume was directly dedicated, it may suffice to say that the Priory of St. Mary, Worcester, was wealthy and powerful beyond most of its fellows in the

western counties; its annual income on the Dissolution being 14,000*l.* modern, derived from twenty-five manors, salt-works, house-rents in Worcester and elsewhere. The influence thus indicated was increased by the possession of thirteen benefices, shares in benefices, pensions from churches, at least sixty-three in all, and situated in the neighbouring counties. The Register gives the rental and other charges upon the estates of the monastery, the manner and nature of the payments, sets forth with extreme minuteness the kind of bargains that were made in the thirteenth century between landlords and tenants, the sorts of food in vogue, and an infinity of curious customs and allowances made between one and the other, and has almost an incomparable interest of local as well as general character in reference to the condition of the district at a time which is twice as far removed from us as that of the 'Valor Ecclesiasticus' of 1534. The Register, with the unchallengeable accuracy of a merchant's or land-steward's ledger, sets forth and amplifies the contents of the Exchequer Domesday, and is so elaborate that one rubs one's eyes and is not a little abashed at being so closely admitted to the affairs, not only of the revenues of St. Mary's, but to those of their tenants, freemen or villani. Thus, shortly after the Exchequer Domesday was made, Bishop Wulstan the Second, that sturdy old vegetarian and fish-eater, who "improved" so remarkably upon the smell of roast goose, granted the mill of Tapenhall to the monastery; in 1240 it was held in socage by two tenants doing homage, and paying annually to the prior, the one 10*s.*, the other 13*s.* 4*d.* The prior had the privilege of grinding, paying only half the toll; but the miller was liable to make good any loss of corn or meal while under his charge, and to find grass for the horse that brought the corn to the mill. A very good and businesslike arrangement on the part of his reverence the Prior. Great light is thrown upon the condition of the people in the thirteenth century,—a period from which the veils of ignorance and prejudice are being fast removed, displaying, to the great amazement of some, the view of a country very far advanced from barbarism. The proportions of classes at the date of the Exchequer Domesday are curiously illustrated by the following summation of the persons attached to the estates of St. Mary's monastery. On eighteen manors, comprising 175 hides, were 500 persons, in seven orders: Villani, 216,—these held lands and were bound to weekly personal services; Bordarii, 131,—probably these differed little in condition from the last; Presbyters, 9; Slaves, bound in person and property, 141; Liber, 1; Prepositus, 1; Radchenista, 1. The last was the prior's riding attendant; the penultimate, the elected headman of the village. Doubtless, other freemen were on the land; the author elaborately shows that such was, beyond reasonable doubt, the case. From the Register, it is clear that the villani had commuted for money many of the services due by them, and were not bound to personal labour for their hereditary holdings; however, they paid high rents. The intricate state of society in those days is curiously displayed by the shallow grades of its divisions in the cases of the Villani, Cottarii, Cotmanni, men who held, by money payments wholly, the forelands of the monastic estates. Besides these there were the Freemen and Socmen. In 1240 there were freemen on every manor of St. Mary's estate except one, Fepinton. Thirty-nine freemen held on an average fifty-eight acres each. The light cast by this remarkably interesting manuscript is cleared and rendered far more brilliant than it would otherwise

be by the very erudite and singularly acute exposition of Archdeacon Hale. It is available for information upon the ecclesiastical, personal, legal, commercial, and agricultural condition of the people of England during one of the most interesting periods of their internal history.

## SCRAP-BOOKS.

*Literary Pearls strung at Random.* By R. A. M.; with an Introduction by Samuel, Lord Bishop of Oxford. (Liverpool, Howell; London, Routledge & Sons.)

WHEN a Lord Bishop—redoubtable, to boot, for his serene and suave eloquence—condescends to introduce a volume of literary scraps by a benevolent flourish of his pen, the Introduction and the book are thereby recommended to strict examination. S. Oxon (to give every dignitary his due style and title) could not, would not, should not—it might have been predicated—throw the protection of his ecclesiastical apron over a basketful of "whittings' eyes" for pearls, let the motive be ever so good—as that of assisting "the Hawaiian mission," and offering a "tribute of respect to Queen Emma" of the Sandwich Islands. Yet, sooth to say, the august garment has been here carelessly compromised. The following is the episcopal Introduction to the volume:—

"Courteous reader, you have here extracts which, gathered from every source, may well suit every reader. Here wit sparkles for those who delight in its coruscations; here history opens its stores; here biography presents before you in court dress and dishabille, in serious and in sportive humour, companions, whom you may be right glad to join, either to learn what is solid and useful, or to smile at what is innocently gay. If thou lovest verse, here are many of its tender, airy, witty, noble outpourings; and if thou hast no soul for poesy, turn only the page, and solemn prose shall soothe thee by its pathos, or teach thee by its wisdom. Look when and where thou wilt in the volume, and say whether one hath not been before thee, gathering for thy delight, the flowers as they burst into their beauty—violets whose fragrance thou mayest enjoy without groping on the banks on which they creep—glorious rosebuds gathered for thee without the guarding thorn wounding thy searching hand. Yes, examine this volume, and say if the fields have not indeed yielded to the reaping-hook their golden treasures, and if the sheaves do not stand ready for thy in-gathering in the open fields before thee. S. Oxon."

In the above the exchange from "you" to "thou"—howsoever warranted by Sir Walter Scott in the dialogue improvised almost for the dramatic novels written to feed the Ballantyne press—strikes us as a little loose in an Oxonian. But it will be seen that the Bishop's epithets are "tossed about" (as the country boy said of Serjeant Talfourd's fine language) with a yet more florid recklessness when the quality of these 'Literary Pearls' comes to be tested. Where is the "poesy" to be found among them? Here and there is a melody as well known as 'The Last Rose of Summer'; but everywhere paltry, inferior, conventional verses, not existing, we will venture to suggest, in any former known set of rhymes. Of these the following quatrain (the fourth line italicized) offers a fair specimen:—

Where, O where are the visions of morning,  
Fresh as the dews of our prime?  
Gone, like tenants that quit without warning,  
Down the back entry of time.

If this be a specimen of the "tender, airy, witty, noble outpourings," after "the back entry of Time," so admirably prefaced here, we may look in any coming selection of 'Literary Pearls' to meet with "The Future's Area Bell." Lest we be thought severe without just cause, let us take a page of the "solemn prose" which "shall

soothe" us "by its pathos, or teach" us "by its wisdom."

"A Tenant on all Four.—I have a cottage at the end of my garden, which, having no special use for, I let recently to a little grey cat, who had taken a fancy to it, and would not be driven away, either by protest or persecution. Having ceded the point, I graciously knocked out a square of glass in the parlour window for her exits and entrances; and there she sits at this open pane, winter and summer, looking out upon the world. She is a quiet tenant enough in the daytime, but at night,—oh! at night she 'receives,' and gives *soirées* and musical parties, and there are solos, and duets, and trios, and general choruses, and grand crashes, and all kinds of caterwauling. I have a notion she is a poetical cat, she falls into such fits of reverie, and that her friends are *chats de lettres*,—*feuilleton* cats, perhaps, with a medical student or two among them. Roaring blades they are, at all events, and never go home till morning under any consideration, or pay the least attention to the police, but rampage along the walls, and scuttle over the slates, making love with frightful emphasis outside garret windows, and settling affairs of honour on projecting parapets. I shake my fist now and then at the little grey cat after these social demonstrations, but she merely looks up in my face with a cucumber coolness, and a sort of innocent stare in her eye, which means, I suppose, that I must have been dreaming, for that she is a cat of retired habits, and never goes into society at all. Her real home is somewhere within the city walls; mine is only her country house (though she is seldom out of it), her box, her little place out of town, in which, withdrawn from the pressure of affairs and the strife of parties, she revolves the destinies of cats and things,—sighing, it may be, for new lights, after—dining on stale ones."

From what stale oyster was the above "Literary Pearl" drawn? There is no end of such in this casket, which would have been passed over in three lines had not a notable man flung, as we have said, his apron over it, and God-fathered it, with sprightly and sentimental condensation.

*Scraps.* By Henry Jenkins, Esq. (James Blackwood.)

HERE are seven hundred closely-printed pages, even more oddly made up than those of the volume just dismissed,—one-seventh of the book being devoted to cuttings from Shakespeare, Milton and Cowper. Other familiar poets have been also laid under contribution. There is a poem in Welsh. There are sixty-three charades. We have Mr. Lover's 'Angels' Whisper,' and 'The Banks of Allan Water,' and 'Sir John Moore's Burial,' and Johnsoniana, and pious musings (the last exceedingly weak), and bits from the Waverley novels, and paragraphs concerning bees and fleas, and a large draught from Henry and Scott's Commentaries on the Bible, and Goldsmith's 'Edwin and Angelina' and 'Haunch of Venison,' and verses from the Psalms, and snips out of sermons—a few receipts for dainty dishes and drinks being all that is wanted to make this book incongruous, indescribable and complete. The state of mind into which scrap-collector and publisher must have wrought themselves, ere the perils of printing were rushed upon by both, is not to be represented by any effort of imagination.

*Life and Correspondence of Richard Whately, D.D., late Archbishop of Dublin.* By E. Jane Whately. 2 vols. (Longmans & Co.)

SOMETHING more than two years have elapsed since Mr. Fitzpatrick's 'Memoirs of Archbishop Whately' received due notice in our columns (*Athen.* No. 1916). The present work, by Miss Whately, is more extensive and elaborate, contains many letters, documents, and other papers, to which Mr. Fitzpatrick had no



access, and corrects, without alluding to, various errors that have been committed by narrators of her father's life.

Miss Whately dates her father's birth a year later than that named by his previous biographer, namely, 1787. Richard Whately was the youngest of three brothers and five sisters. He was a ninth little stranger, whose arrival in the family at an interval of six years after his immediate predecessor, was not altogether calculated upon. "The family," says Miss Whately, "had been long supposed complete, and the 'nursery' in the house had ceased to exist." The stranger, it is true, arrived in a sort of apologetic form. There was very little of him; there was no promise of the stalwart individual he became, in the delicate dwarf who seemed only to have come to take a feeble glance at life but did not mean to stay. When he had loitered, hesitatingly, in the world for three or four years, he was weighed against a turkey, and he proved the lighter of the two. This is the less remarkable, when we remember that, as a child, he never had a healthy appetite, and was close upon his teens before he knew, as he then did to his great surprise, what it was to be hungry.

From first to last, Richard Whately was a shy man. This may seem strange to those who remember his off-hand abruptness of manner; but that abruptness was partly a consequence of his constitutional timidity. As to his lack of appetite, it only extended to creature comforts. He had a great appetite for everything belonging to nature, also for hard, deep, concentrated thought. No wonder that at six years old he could not eat. He was dissipating life in mental arithmetic, and at the age stated "he astonished his family by telling the celebrated Parkhurst, his father's near neighbour and intimate friend, and a man of past sixty, how many minutes he was old. His calculations were tested, and found to be perfectly correct." It is a strange circumstance that this faculty of mental calculation, in which young Whately took such delight that he would have been content to pass his life in its exercise, died out. When he came to learn arithmetic by rule, he was "slow," and he was never distinguished as a mathematician. On the other hand, he could always baffle first-class mathematicians by the readiness with which he could solve curious problems and arithmetical puzzles.

The boy was such a thinker, that people who did not understand thought, ventured to think, nevertheless, and to foretell that Richard Whately would never make his way in the world. At that very time he was making his way in, about, and through the world, by means of his penetrating thought. He himself called his speculations "castle-building," and he indulged in splendid edifications of that quality, to the end of his life. But even his boyish fancy dealt with abstract subjects, metaphysical, political, and ethical; and "he himself has related how, while still a child, it occurred to him that the consciousness of brutes must be analogous to that of human beings in a dream, when the power of abstraction at pleasure is gone."

To his own power of concentration of thought, Whately attributed much,—nay, as he himself rather says,—"everything in life to it." He "chopped logic," as the process is here called, by himself, or with his companions, and was not always the more popular with some of the latter on that account. If a thought with a character of usefulness came within his grasp, he seized it, would not let it go, turned it, examined it, wrestled with it, embraced it, moulded and shaped it, and perhaps out of the very agitation of it struck some spark of truth

of imperishable value to mankind. To boy and man with these mental and social, or anti-social, habits, common intercourse with ordinary society had no attractions. Indeed, with respect to himself, it presented difficulties and terrors. For many years, he was painfully shy. The picture which his friends drew of the consequences of the figure he cut, and the impression he produced, only increased his false shame. He is described as making stout resolution to overcome his sensitiveness at what might be thought of him by others, "and," to use his own words, "if he must be a bear, to be at least as unconscious as a bear." We are told that success crowned the effort, that the shyness ultimately passed away, and, says his daughter, "though his manners might still have a certain abruptness and peculiarity about them, the distressing consciousness which made life a misery was gone." How deeply the philosophic student felt the calamity of shyness was strikingly illustrated in later years, by a remark of the Archbishop, when his memories had been occupied with bygone things and times: "If there were no life but the present," he said, "the kindest thing that one could do for an intensely shy youth, would be to shoot him through the head." This manifests the intensity of his own feeling on the subject, but it does not exhibit the usual amount of strong common sense which distinguished most of the short sentences delivered by the speaker. This shy and yet abrupt man was, nevertheless, under abiding influences of gentleness and courtesy. There was a tender gallantry in some of his acts, that could not have been surpassed, if they could have been imitated, at Versailles, when gallantry was rather acted than practised there with sincerity. "He would be most touchingly gentle in his manners," says an old friend, "to those whom he liked." This hardly represents, however, a man who is courteous on principle, and who knows that one of the first duties of a gentleman is to avoid hurting the feelings of others. The tender side of Whately's gallantry was manifested, however, invariably to Mrs. Whately. "I recollect a lady saying that she would not for the world be his wife, from the way in which she had seen him put Mrs. Whately (the object, all his life, of his strongest affection) into a carriage!"

Before Dr. Whately was called, without solicitation on his own part, and at the earnest recommendation of Lord Brougham, to the archiepiscopal throne of Dublin, he had achieved a brilliant fame and a modest fortune. Oriel had possessed him as a Fellow; the general public had been delighted with his pleasant hit at German neology, in his 'Historic Doubts respecting Napoleon Bonaparte'; a particular theological public had welcomed his Bampton Lectures, and his Commentary on Archbishop King's 'Predestination.' The Suffolk people at Halesworth had looked on him with some awe, but much love, as their rector, and St. Alban's Hall with much pride as its President. When he left England, he had been one of the most brilliant of the Professors of Political Economy, and during his residence in the diocese of Dublin, a time of storm and struggle of hardly-earned victory and honourable peace, he founded a chair of Political Economy, of which Mr. Isaac Butt was one of the earliest and most accomplished Professors. Those were the bright mornings of Mr. Butt's days, not the early dawn, but still the morning, full of a flashing promise of which Ireland, at least, hoped, but failed, to see the realization.

It is not necessary to do more than allude to the works of which Dr. Whately was the author when he passed over to Dublin. They include writings on every subject having connexion with

religion, treated with unusual clearness, and distinguished by unvarying liberality of spirit and utterance. They who accused him of error in his religious views were unable to deny the activity and abundance of his charity; but many of them who could not prove such error as they thought fit to lay to his charge were unable or unwilling to imitate his charity. In the hurricane of opposition which met him on his assuming the heavy duties of his responsible office in Dublin, he stood calm and unmoved. His purpose was fixed, his principles well defined; he held fast by the latter, and he never lost the former from view. In course of time, even the illogical persons who had entered into antagonism against the great master of logic acknowledged his honesty of purpose, his righteousness of principle; and though they may have winced a little at what they considered his shortcomings, and have been something flustered by the persistent courage with which he maintained what he conscientiously believed to be the truth, they recognized in him the charity of a saintly scholar, and perhaps had their little fling at his temper as a man. It was not *temper* in an ungracious sense. It was boldness of spirit, in the very asserting of which he could assume the mildness of a lamb. In fact, he had it under control. Socrates bore the most humiliating indignities with meekness, simply because he was the most impatient of men.

Miss Whately has illustrated her father's life and character by aid of her own experiences, the Archbishop's letters, and the reminiscences of his friends. The result is, that we obtain a larger portrait of the man than Mr. Fitzpatrick was enabled to paint, a deeper insight into the mind than the former biographer had any chance of offering, and greater means for appreciations of the Archbishop's character. Mr. Fitzpatrick painted a small cabinet picture, a sketch dashed off in haste, not without spirit, and, we may add, not without fairness; although in this case we had a Roman Catholic biographer narrating the story of the life, with its lights and shadows, of a Protestant prelate. On the other hand, Miss Whately has executed a gallery picture of the largest dimensions, in the centre of which stands the noble figure of her father, of heroic size. The readers of the two books will probably discover that, though Miss Whately brings forth masses of fresh evidence as to her father's archiepiscopal course, and of illustrations of his way of life, the conclusions to be arrived at from perusal of the one work are not at all disturbed by those at which most persons will arrive on reading the other. In either case the judgment will be that, although not, perhaps, without a weakness or two, Archbishop Whately was, emphatically, a *man*,—that his life was well worth writing,—and that there is much to be learnt by those who will read it without bias or prejudice.

From the personal reminiscences of Mr. Dickinson, Vicar of St. Ann's, Dublin, the following passage, following on some account of the stormy commencement of the Archbishop's reign, is illustrative of the man and the times:—

"It would give needless pain to many to refer more particularly to those years of opposition. But no one can do full justice to the character of the Archbishop who has not the records of that period before him. I well remember how the whole Irish press, day after day, month after month, year after year, continued to pour out invectives, accusations, and innuendoes, and how eagerly these were taken up and repeated from mouth to mouth. That the Archbishop was a 'Jesuit' was whispered here and there; acute physiognomists saw something suspicious in the look of his hall-porter; and when, at last, some one found out that in the words



'Ricardus Whately' might be spelt out the mystic number 666, the evidence against his Protestantism was felt to be conclusive. Things of this sort, of course, only amused him; but there was a determined opposition, and an obstinate distrust, which constantly put real difficulties in his way, and thwarted his efforts for the good of the diocese and of the Church in Ireland generally. A friend of his was one day making a journey on the top of a coach, and had for fellow-passenger a Roman Catholic gentleman. The conversation turned on the Archbishop, about whom Roman Catholic papers were then respectful or silent. 'But how is it that the members of your Church never abuse him?' it was asked.—'Oh, we leave that to you. You Protestants do it so well that you save us the trouble; not that we like him any better than you perhaps; but then, you see, you do our work very effectively yourselves.' Through all this storm of obloquy, which blew with hardly diminished violence for a quarter of a century, the Archbishop held on his way unswervingly. And judging from his conduct, some might have thought he did not feel it. But that he did, and very keenly."

In his grave shadow and gay light here are some pleasant touches of him, from the same hand:—

"It has been sometimes said of him that he liked only those who agreed with him or who seemed to do so. I can, however, testify that I have often heard him speak with sincere respect and regard of many who differed from him very much, and who spoke out their differences too. There was one clergyman who, whenever present at the monthly clerical dinner, used with especial boldness to enter into argument with the Archbishop, and firmly, though always with Christian and gentlemanly mildness, would hold his ground against him. And towards that man the Archbishop had, I know, the most kindly feeling. He liked him all the better for his quiet courage. But, in point of fact, there really never was an archbishop or bishop in whose presence his clergy felt less restraint. And though men too shy or too proud to risk encounter with so acute a dialectician as the Archbishop, held back and were silent on these occasions, they will remember that those who chose to take it had always full liberty of speech. There was, assuredly, no official stiffness at those gatherings of his clergy. Clergymen from other dioceses, who occasionally dined at the Palace, expressed surprise at the 'free-and-easy' friendliness of these social meetings. The Archbishop was anxious to make all feel at home. He did not even like men to stand upon the order of their going; but when the door into the other room was thrown open and dinner announced, he would sometimes call out, if he observed delay for such punctilios, 'Now then, bundle in, curates, rectors, archdeacons, deans, bundle in, bundle in!' He certainly 'held no man's person in admiration, because of advantage.'"

The prelate who could be thus jocosely familiar, had a chaplain, at one time, of a merrier spirit than himself:—

"Speaking one day of a newly risen sect of religionists who proscribed the use of animal food, the Archbishop said to Dr. Wilson, 'Do you know anything, Wilson, of this new sect?'—'Yes, my Lord; I have seen their confession of faith, which is a book of cookery.' On one occasion when Dr. W. was asked to subscribe his name to a testimonial in favour of some one whom he thought not very highly of, yet did not wish to refuse, and who had had his testimonial signed already by clergymen whose names carried small weight, he got out of his difficulty by writing, 'I know the value of the above signatures. Jas. Wilson.' But the Archbishop was too straightforward himself to approve of this *ruse*, and, though amused, blamed Dr. Wilson for it at the time."

Of a bit of the Archbishop's own grave comedy, the following is not a bad illustration:—

"At public meetings he showed himself possessed of one rare and very enviable gift, which is, indeed, of much convenience to a chairman. When-

ever he was obliged to listen to a speech delivered in his presence, of which he did not feel approval, and did not wish to express disapproval, he had the faculty of looking as if he did not hear a word. He fixed his eyes on vacancy, and banished all expression of every kind from his face, so that people who peeped forward, curious to see 'how the Archbishop was taking it,' could gather as little from his countenance as if it had been carved out of stone. I remember observing this with much amusement at a certain public meeting, in the course of which one speaker made an harangue which was pre-eminently injudicious. He appealed to the Archbishop, every now and then, as cognizant of circumstances which, with singular indiscretion, he was detailing to the meeting, saying, 'Your Grace is aware of so and so; your Grace will recollect what I refer to,' and so forth. But his Grace evidently recollected nothing, and looked as if he were stone-deaf. I congratulated him, after the meeting, on his success, and asked him how he managed it. I think it was a half-unconscious art with him; however, he seemed amused, and asked me in reply, if I had ever heard a story of the late Lord Melbourne? Lord Melbourne (he told me) was in the House one evening, when—stood up to speak on the Government side. The speech was a very indiscreet one; the speaker dashed into topics about which Ministers would rather have had nothing said, and in the course of his remarks turned towards the bench where Lord M. was sitting, saying, 'The noble Lord at the head of the Government is fully aware of the accuracy of what I state; the noble Lord, having been present at the interview of which I speak, will bear his testimony.' The only answer from the Treasury bench was a loud *snore*."

The Archbishop was, in a different sense from that applied to Sydney Smith, a "joker of jokes." His reputation in this way caused him some vexation, for in order to give currency to bad jokes, they were fathered on the prelate, who one day remarked that he ought to go about Dublin with "Rubbish shot here!" chalked on his back. With respect to his powers and manner as a wit, it is here said, by a friend:—

"Few, however, of his sparkling utterances could be preserved, for they were usually connected with circumstances of locality, or of individuals, which should be reproduced in order to see their full value. One I remember that amused us much at the time. A lady from China who was dining with the Archbishop told him that English flowers reared in that country lose their perfume in two or three years. 'Indeed!' was the immediate remark, 'I had no idea that the Chinese were such descenders.'"

In the examination of candidates for ordination, the Archbishop was strict, but not severe. It was the custom of the Irish bishops, when Dr. Whately first went among them, to exempt the candidates for the diaconate from being examined in the Epistles. They hoped that the new prelate would accede to this custom; but he simply inquired whether deacons were to be allowed to preach from the Epistles. The bishops had not the slightest objection. Whereupon, their chief quietly observed that it would be as well to see whether the would-be deacons knew anything about what they were permitted to preach from. Converts from Romanism he did not encourage, unless he had solid conviction of their sincerity, more especially if they had been priests. Of the latter, he occasionally had to encounter singular specimens:—

"My experience would have convinced me, had I doubted it, that some zealous Protestants are so eager for a convert, that they hastily take for granted a man's being a sincere Protestant if he does but echo all they say, and answer leading questions to their wish; when perhaps he is, as I have found in some cases, too ignorant (to waive all suspicions of deliberate falsehood) to be properly

called either Roman Catholic or Protestant, from his knowing, I may say, nothing of either the one religion or the other. Mr. —, for instance, I found more ignorant of the Bible than you would suppose any child of twelve years could be in a tolerable charity school. He set up, moreover, for a classical and mathematical tutor, and was believed on his bare word, till I found him unable to construe correctly a plain Latin sentence, barely knowing the Greek letters, and not knowing what a triangle is. To prevent mistakes, I gave him a bit of paper, and told him to draw one, which he did thus Y. Yet he had been engaged as tutor in a gentleman's family!"

One phase of the Archbishop's character is seen in its fullness and beauty in the following lines, found among his papers:—

"Mr. W. Palmer is quite right in recommending charity and courtesy of language, but it should be remembered that a most uncharitable and unjustifiable reproach to others may be conveyed by terms not applied to them, but to ourselves. For instance, a person was asked in Italy 'whether Christians are tolerated in our country.' The Spaniards and Italians limit that name to those of the Church of Rome; and in like manner the 'Unitarians' imply, by assuming that title, that we do not teach the Unity of the Deity. In like manner, when we are told that the Emancipation Act struck horror into all friends of 'religion,' this implies that those who had all along advocated the measure on religious grounds, were in reality men of no religion. This is just as strongly and clearly implied as if the abusive epithet had been directly applied to them. Again, when 'Church principles' is constantly applied to designate those who hold such and such opinions (perhaps very right ones) on the subject, this is equivalent to telling all who differ from these that they do not maintain 'Church principles,' which they (mistakenly perhaps, but sincerely) profess to do. It is in vain to recommend charity if we do not ourselves set the example of it."

The Archbishop's character will be all the better understood by a patient perusal of the documents in these volumes. So will the characters of some other persons. Lord Melbourne, for instance, makes but a poor figure in it. The most pleasing picture it affords is that of Dr. Whately and Dr. Murray, the Protestant and Roman Catholic Archbishops of Dublin acting in perfect harmony, with respect to national education, and with interchange of the greatest respect and cordial good will. Such a sight had never been seen before, and it ceased to be after Archbishop Murray's death, when the Pope, disregarding the recommendations of the Dublin Chapter, appointed to the post of Roman Catholic Archbishop, Dr. Cullen, a man Irish by name, but thoroughly Italian in everything else. National education has been a failure in Ireland from the time that the Ultramontane Cullen raised his crosier in the Irish Church.

For a reform in his own branch of the Irish Church, Archbishop Whately is understood to have supported the views put forth by his chaplain, Mr. Dickinson, afterwards Bishop of Meath. The ends recommended were the substitution of congregational for territorial or parochial system; the purchase by Government of all church property at sixteen years' purchase, the sum realized to be vested in Commissioners, who were "to distribute church income according to church work." It was considered that, by this plan, the church revenue would be unimpaired, and a surplus of about a quarter of a million accrue to the nation at large. Reconciliation and tranquillity of parties, it was said, would ensue; but the views were not adopted which were to lead to that prophesied, but perhaps not possible, conclusion.

## OUR LIBRARY TABLE.

*Knowledge is Power.* By Charles Knight. A New Edition, corrected, enlarged, and adapted by the author for Elementary Instruction. (Bell & Daldy.)

We gladly welcome the re-appearance, in the garb of a new and enlarged edition, of one of the many useful books for which society is deeply indebted to Mr. Charles Knight. We only wish that we could speak "to parents and guardians" such words of power as would induce them to insist upon its being made a text-book in every school throughout England. Nor is it only to the rising generation that it is likely to do good; every man and woman amongst us would be the better for studying it. The information it contains is as interesting as it is important; and many an hour that is now being frittered away over trashy novels might be spent, not only with advantage, but also with real satisfaction, in its perusal. To the working classes it is especially valuable, for it can teach them lessons, each of which has a practical bearing on their moral and physical welfare, enlightening them on the subjects on which they are most grossly ignorant, and pointing out the simplest means for securing their rapid improvement. The various questions connected with the subjects of capital, labour and co-operation are answered in language that is clearly intelligible to all readers, and an immense amount is given in very few words of most attractive instruction on such topics as wages, machinery, friendly societies, and the like. The very name of political economy has been made repulsive by the dreary manner in which too many writers have discoursed upon that science; but Mr. Charles Knight has treated it as Dr. Johnson said Goldsmith would treat the subject of natural history, and made it "as interesting as a romance," far more interesting, indeed, than the majority of the impostors which now-a-days go about in three volumes and pretend to be romances. One of the great charms of Mr. Knight's book is the air of kindness which pervades it, of sympathy with every intellectual movement that is going on around us, and with every attempt that is being made to struggle upwards from among the lower forms of life towards a higher and nobler existence. One who has done much good in his time to his fellow men may well take a cheerful view of the world in the mellow autumn season of his life, and few men have been of greater benefit to their fellow workers than Mr. Charles Knight. In heartily recommending his 'Knowledge is Power' to all who care to improve themselves or others, we wish that they could be persuaded to use their knowledge or their power as well as he has done; and we envy any of them who may have acquired the knowledge of gaining, and the power of keeping, the hearts of their friends, as he has won and has kept the hearts of his.

*Copsey Annals, preserved in Proverbs.* By the Author of 'Village Missionaries,' &c. (Seeley & Co.)

THERE is a certain far-fetched subtlety in the framework of these five stories. But no one will reckon with this harshly who takes the trouble to recollect how difficult it is to find any new form of the kind having a semblance of probability. The five family histories here assembled are commendable in no common degree:—full of a sweet and gentle spirit, without sickliness,—religious in tone and the high morals inculcated, without a trace of such sectarianism as would exclude them from the fireside of church or chapel goer,—not without nice touches of humour, clear of exaggeration. Mrs. Blackett's story is the best, not a whit more prosy than the confessions and recollections of an old family servant and confidential friend should be; and we like it none the less because its close, without the slightest exaggeration, recalls to us one of the most delicately beautiful of Miss Procter's longer poems, 'A New Mother.' It must be a healthy pleasure to write—it is to read—such books for the young as the 'Copsey Annals.'

*The Boy and the Constellations.* By Julia Goddard. Illustrated by A. W. Cooper. (Warne & Co.) Miss Goddard displays judgment and taste in the art with which she tells yet again some of the

most beautiful stories of classic mythology. Parents who wish to familiarize their children with the lovelier creations of the old Greek fancy should procure this little volume, which, so far as artistic embellishments, external gilding, tint of paper, and ornamental cover are concerned, is a book fitter for a drawing-room table than for a shelf in a children's book-room.

*The Grahams; or, Home Life.* By Catherine D. Bell. With Illustrations. (Warne & Co.)

THE pleasant and salutary writer to whom children owe thanks for 'Hope Campbell,' 'The Huguenot Family,' and many other excellent stories, has found the end of her labours; and in future holidays little people will ask in vain for another tale from "Cousin Kate," by which title Miss Catherine Bell was known to her juvenile admirers. Rendering a proper tribute of respect to the author, and, at the same time, meeting a public demand, Miss Bell's present publishers are putting forth her series of moral narratives, of which they justly observe, "Their aim is to teach, in the attractive guise of fiction, the holiest and noblest truths, and to show how character is formed, faults cured, and virtues attained, by God's discipline of daily life."

*Home Sunshine.* By Catherine D. Bell. With Illustrations. (Warne & Co.)

'Home Sunshine,' another of the late Miss Bell's stories now offered to the public of little readers in the "Cousin Kate's Library" series, is a good specimen of the writer's power to lecture children without boring them, and to fill their hearts with good resolves whilst she seems to be bent only on amusing them in their hours of idleness.

*Nettie's Mission: Stories illustrative of the Lord's Prayer.* By Alice Gray. (Nisbet & Co.)

PRINTED upon toned paper, and embellished with pictures good enough to please children, the six stories of this volume will be an acceptable addition to the serious department of any children's book-room. Alice Gray has the story-teller's "knack," and her tone is wholesome and pleasant. It is almost needless to say that her views on matters pertaining to religion accord with the popular theology of our play-rooms and nurseries.

*Articles and Letters about the Indian Land-Tax.* Reprinted from 'The Bombay Saturday Review.'

By J. P. H. (Bombay Education Society's Press.)

"*Quies non movere*" is nowhere a better rule than in India, where men like things as they are, and would rather "bear the ills they have, than fly to others that they know not of." This being the case, we cannot anticipate much practical good from the discussion which J. P. H. so ably maintains in these articles. Whether the Indian land-tax be a tax or a rent, whether it is contrary to the sound principles of political economy to levy it at all or not, it is a fact that it forms more than a third of the whole revenue of India, and that, as yet, no one has been able to throw the faintest glimmer of light upon a feasible substitute. Nevertheless we incline much more to the opinion of the reviewer than to that of James Mill and the old Indian civilians as to the advantages or otherwise of the land-tax. "India," says the reviewer, and we in the main agree with him, "pays the price of her agriculture for the advantages to her Government of her land-tax." "We believe," he writes in another place, "that the assertion by the State of a right to the rent of the land in India has been in the past a principal cause of its arrested civilization." The Indian cultivator is content to extract a mere subsistence from the land he tills, fearing that the Government would exact from him the lion's share of any extra returns he might obtain by extraordinary exertions. So much is this the case that, at the present day, the beneficial effect of the great irrigation works in India is in part nullified by the unwillingness of the ryot to accept the great boon of water, lest he should be forced to pay more in proportion for his increased crop. "In Europe," says the reviewer, "it is adopted as a political maxim that the State must not be a holder of property. . . . It is useless for a government to be a landowner, a fundholder, or anything else besides a government. All it can

possibly want, so long as it does its duty, it has a right to ask for." This is true, and if the idea that the Government is proprietor of the land in India, has a right to a large part of the produce as rent, and a prospective right to raise its rent as production increases, were given up, a step would have been made in the way of right reasoning. But there remains the difficulty of substituting any tax as a substitute for one that pays nearly twenty millions. This is a *dignus vindice nodus*, and we do not find in these articles any attempt at a solution of it.

## LIST OF NEW BOOKS.

- Adam's Judges of Israel, Tales, fo. 8vo. 2/1.  
Andersen's Old Church Bell, 12mo. 1/6 cl.  
Andersen's Everything in its Right Place, 12mo. 1/6 cl.  
Andersen's Marsh King's Daughter, 12mo. 1/6 cl.  
Anderson's Cumberland Ballads, 12mo. 2/1 cl.  
Aunt Annie's Stories, coloured illust. 5/1 cl.  
Bible Stories for Children, 32mo. 1/1 cl.  
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Williams's Christianity among New Zealanders, cr. 8vo. 7/6 cl.  
Zincke on the Duty of Extemporizing Preaching, post 8vo. 5/1 cl.

## LITERARY ANNOUNCEMENTS.

Mr. Bentley seems to share with Mr. Murray the monopoly of aristocrats and cooks. In the former publisher's list, Earl Russell promises the completion of his 'Life of Fox'; the Dean of Chichester, the fifth and sixth volumes of his 'Archbishops of Canterbury,' and Sir Henry Lytton Bulwer simply "a new work." We had already noted 'Impressions of Spain,' by Lady Herbert of Lea; that lady promises, in addition, 'Three Phases of Christian Love,' which will probably give serious folk something to talk about and think upon. Lady Llanover professes to obtain her 'Good Cookery' from "the recipes of the Hermit of St. Gover," who, it would seem, like St. Francis Borgia, kept a good kitchen. In culinary literature, Lady Llanover will have a rival in Mrs. Toogood, who is set down for a 'Treasury of French Cookery,' perhaps from traditions from Carême! Lady Georgiana Fullerton is to appear with a new novel, called 'Stormy Life,' whether original, or based upon a story by some foreign writer, as her 'Too Strange not to be true' was founded on the life of Zschokke, we are not informed. One of the most attractive titles in Mr. Bentley's list is 'The Life and Correspondence of William Hazlitt,' by his grandson, Mr. Carew Hazlitt, who has a subject out of which to carve a name for ever, if he be at once bold and discreet. The remaining works are 'Charles Townshend, Wit and Statesman,' by Mr. P. Fitzgerald, who may be fairly reminded of the proverb about having too many irons in the fire,—Fox Bourne's 'Lives of English Merchant Princes, from De la Pole to the Present Day,' is a book apropos to which we may remark that our merchant princes date earlier than the days of De la Pole, the Hull merchant, who laid the substructure



of the unhappy ducal house of Suffolk. The 'Curiosities of Clocks and Watches from the Early Times,' by Mr. Wood, should be a work of great interest. Finally, Dr. Mommsen's 'History of Rome to the Fall of the Republic,' will be completed by the publication of the 4th and 5th volumes.

Among Mr. Murray's list of forthcoming works are some of very great importance. 'The Correspondence of King George the Third with Lord North during the American War, 1769-82,' edited by W. Bodham Donne, will interest a wide world of readers. Of somewhat less widely spread interest is 'The Correspondence of the late Earl Grey with William the Fourth, from the beginning of his Administration, 1830, to the Passing of the Reform Act, 1832,' edited by Earl Grey. 'The Conquerors, Warriors, and Statesmen of India,' is the title of a narrative of important events, from the invasion of Mahmoud of Ghizni to that of Nadir Shah, by Sir E. Sullivan, Bart. Dean Stanley's 'Historical Memorials of Westminster Abbey' needs no further description; and the same may be said of the Rev. Dr. Barry's 'Memoir of the late Sir Charles Barry, R.A., Architect.' The other works comprise a new edition of Sir Charles Lyell's 'Principles of Geology,'—Mr. Gladstone's 'Speeches on Parliamentary Reform in 1866,' with a Preface and an Appendix, by the Ex-Chancellor of the Exchequer,—Prof. Fleming's 'Student's Manual of Moral Philosophy,'—'Madagascar Revisited under a new Reign and the Revolution which followed,' by the Rev. W. Ellis,—'Contributions towards the History of Old London: being the Papers read at the Meeting of the Archaeological Institute, July, 1866,'—'A Life of William Wilberforce, condensed from the larger Biography,' by the Bishop of Oxford,—The Rev. B. G. Johns's 'Blind People; their Works and Ways, with Sketches of the Lives of some famous Blind Men,'—an addition to the records of African travel, by Mr. Du Chaillu, in his 'Journey to Ashango Land,'—the completion of the Hon. J. L. Motley's 'History of the United Netherlands,'—a work on 'Domesticated Animals and Cultivated Plants,' by Charles Darwin, author of the 'Origin of Species by Variation,'—Vol. III. of the Rev. Canon Robertson's 'History of the Christian Church; from the Concordat of Worms to the Death of Boniface VIII., A.D. 1122-1303,'—Mr. Chorley's 'Studies of Music of many Nations,'—the completion of Prof. Rawlinson's 'History, Geography, and Antiquities of Media and Persia,'—of Sir Edward Cust's 'Civil Wars of France and England,'—and also of Mr. Fergusson's 'History of Architecture in all Countries.' To these works brought to a conclusion must be added Dr. Percy's 'Lead, Silver, Gold, Platinum, Tin, Nickel, Cobalt, Antimony, Bismuth, Arsenic, and other Metals,' forming the Third and Concluding Volume of 'The Metallurgy of Iron and other Metals.' A noteworthy work presents itself in 'English Worthies: a New Biographia Britannica, containing Lives of the Worthies of Great Britain and Ireland,' by various Writers. To the above may be added, Prof. Von Sybel's 'History of the French Revolution,' translated by Walter C. Perry.

Mr. Hardwicke's list includes 'On Diseases of the Stomach,' by Dr. Habershon,—'Osteology for Students,' by Mr. A. T. Norton,—the second portion of 'Trousseau's Clinical Medicine,' by Dr. Bazire,—'On Malignant Cholera,' by Dr. Crisp,—'On Diseases of the Joints,' by Mr. Holmes Coote,—'The Prescriber's and Dispenser's Vade Mecum,' by Mr. A. J. Cooley,—'On Localized Electrisation,' from the French of Duchenne, by Mr. J. N. Radcliffe,—'The Remains of the late Hugh Falconer,' edited by Dr. Murchison,—the sixth volume of 'English Botany,' edited by Mr. Syme,—'In the Plain and on the Mountain,' by Charles Boner,—'A Synopsis of Heraldry,' by C. N. Elvin,—'A Guide for Parents in the Choice of Schools and Colleges,' by Herbert Fry,—'The Book of Knots,'—and an illuminated work by the Author of 'The Changed Cross.'

Messrs. Jackson, Walford & Hodder's announcements include 'The Family Pen: Memorials, Literary and Biographical, of Jane Taylor, and other Members of the Ongar Family,' by the late

Isaac Taylor, edited by his Son, the Rev. Isaac Taylor, M.A.,—'Lamps, Pitchers, and Trumpets. Lectures delivered to Students for the Ministry, illustrated by Anecdotes elucidatory of every order of Pulpit Eloquence from the great Preachers of all Ages,' by the Rev. E. Paxton Hood,—'Ecclesiastical History, from the Opening of the Long Parliament to the Death of Oliver Cromwell,' by John Stoughton,—and 'Memorials of the Clayton Family,' by the Rev. T. W. B. Aveling, of Kingsland.

#### OBITUARY.

##### THE DEAN OF NORWICH.

"George Pellew," honourable, reverend, a D.D., and for nearly forty years Dean of Norwich, third son of Admiral Lord Exmouth, who bombarded Algiers exactly half-a-century ago, has died at the age of seventy-three. It is nineteen years since the Dean connected himself with literature beyond that of the Church by writing the life of the first Viscount Sidmouth, the well-meaning but not very distinguished Minister whom Cobbett and the caricaturists used to assail on the ground of his father (Dr. Addington) being a physician! The late Dean of Norwich had married the first Lord Sidmouth's daughter, seven-and-twenty years before he had occasion to write his father-in-law's life. A few months over seven-and-twenty years after that marriage the daughter of the Dean married the eldest son of the second Viscount Sidmouth, the bride and bridegroom being first cousins.

Of the Dean of Norwich's Life of Lord Sidmouth we said, at the time of its publication (*Athen.* No. 1098), what we have no cause to qualify now—namely, that it gave us a higher opinion of the Minister who had the disadvantage of coming after Pitt than we had previously entertained. The Dean had the good sense and unbiased feeling to see that Lord Sidmouth was not great in comparison with great men, but only first among the secondary class of statesmen. In the first Viscount's eventful time, "and amidst such a constellation of wonderful men as was then above the horizon, the character which may be most safely claimed for his Lordship is that of a faithful, wise, vigilant, and intrepid Minister." The Dean, whose words we have quoted, was not one of those biographers who can see no blemish or any lack of the heroic in his heroes. He allowed that in the Minister whose life he wrote there were no "sudden flashes of genius, by which contemporary applause is chiefly attracted." The Dean was an exceedingly truthful biographer; and his Life of Lord Sidmouth, however forgotten now, will probably be sought for by the curious when curiosity has ceased with respect to his Sermons.

##### DR. G. H. BARLOW.

This well-appreciated editor (for many years) of 'Guy's Hospital Medical Reports,' and a hard-working and eminent medical man in his busy day, has ceased to exist. A word of record and of regret is due to one who will long be affectionately remembered by the many who respected and the equally great number who profited by his talents.

##### THE BISHOP OF CALCUTTA.

On Sunday last, five hundred boys, their masters, and the families of the latter, were, at the usual chapel service at Marlborough College, all in deep mourning. Intelligence had previously arrived there of the death of one of the most esteemed and venerated of the old masters of the college, Dr. Cotton, Bishop of Calcutta. Nothing was known save that the Bishop was dead; that he had been drowned in the Ganges when stepping from shipboard into a boat; and that the body had not been recovered. Such knowledge, and of such facts, was sufficient to give additional solemnity to the occasion, and accordingly, we are told, that "the scene, when Heber's funeral hymn was sung, was deeply moving." Dr. Cotton was an old *Westminster*, a distinguished man at Cambridge, and an Assistant-Master at Rugby, before he went to Marlborough. It is fifty-two years since the Bishopric of Calcutta was founded (1814), in which time eight bishops have died. Six years and a half may thus be said to be the term for each prelate. The first (Middleton) and the eighth (Cotton) held the office eight years each. The terms of the remaining six bishops were

—Heber, 1822-27; James, 1827-9; Turner, 1829-32; Daniel Wilson, 1832-58,—in which last year Dr. Cotton was appointed. Dr. Wilson thus occupied this important post half the time since it was first created to the present moment.

##### LADY HORNBY.

We regret to have to record the death of Lady Hornby, wife of Sir Edmund G. Hornby, Judge of the Supreme Court of China and Japan. She died on the 30th of September, "at Dieppe, very suddenly," in the prime of life. By many who were in the East during the Crimean War her name will long be held in kindly remembrance, and it may not be altogether unknown to our readers. She was an excellent correspondent, and a number of her letters to Mrs. Austin and other friends were collected in a volume, entitled 'In and about Stamboul,' which was published in 1858, and of which an enlarged edition appeared in 1863, under the title of 'Constantinople during the Crimean War.' It gave a very readable account of the shifting scenes among which she lived, and abounded in picturesque descriptions and amusing anecdotes. But one of its greatest charms was the kindly spirit which pervaded its pages, bearing strong testimony to the sympathetic nature and the sterling benevolence of a writer who evidently possessed also a large share of humour and a keen eye for the ludicrous. She was a woman to make many friends, and very many will now deplore her early death.

##### UP AT SALT LAKE.

ONLY a few years have elapsed since men read with wonder of the march of the Mormons from flourishing Nauvoo to the desolate Salt Lake. That Heger, as it has also been called, has been compared with the March of the Israelites, and one seemed almost as marvellous as the other. We may, perhaps, best understand what progress has been made since the weary feet of the survivors among the Latter Day Saints first trod the then arid ground which was to them as a Land of Promise down to the present time, by a glance at a Mormon newspaper. The *Salt Lake Daily Telegraph* (for September 12) is now before us, and in its advertisements, paragraphs, and general intelligence, it shows that the district is in no degree inferior to any locality where riches, civilization, and pleasant battles of life abound. In the advertisements, "Transportation Lines" rival each other in seducing travellers to trust themselves for a journey of a thousand miles or so, each line being superior to its rival, whether the first-class carriages run by rail or road. There is a little oddity in the Messrs. Brown's advertisement that they sell school-books, Mc'Guffey's Readers, novels, history, tobacco, cigars, and Chewing Gum! Bankers, scornful not to be considered tradesmen, proclaim themselves as "dealers in coin and gold-dust." General merchants offer ready-made clothes and crockery. There is mischief in the numerous advertisements from "Attorneys," who are also "Counsellors-at-Law," and who engage to pay "particular attention to the collection of debts." Then, is a civil engineer wanted? One is to be found "five blocks north of the Tabernacle." The Mormon photographers must be in advance of others; at least, photographic artists among the Mormons undertake to "fill promptly all orders by mail." Toys of all kinds are on sale, from France, England, and Germany; and Messrs. Bowen advertise "Dice and Dice-cups," with "English, French, and Domestic china vases." The Southern Mail ends its advertisement with the intimation to another paper that "Post will please insert this advertisement for three months and send bill to this office." As in the days of our old theatres, when the announcements were communicated to one privileged paper, and copied (at their peril) by the rest, so here the copying is looked on, not as a favour, but a thing to be prohibited. "Patrons in the East," says the editor, "request us to state that advertisements taken from our columns, and published in other papers without their order, will not be paid for." "Other" papers had probably been trying it on. We learn from another advertisement that the *Montana Radiator* is the Phoenix of all the journals. "If



you want," &c., "then order the *Radiator*," and so on. Indeed, there is no want that cannot here be supplied, from a princely estate down to the last necessity, which is to be had at Henry Dinwoodey's, the aptly-named man who has "Coffins constantly on hand." Gold seems to abound, yet some advertisers offer to "take produce in exchange." Some things may puzzle ignorant Europeans. What can "thimble-skein Schuttler waggons" be? May they serve to convey parties to the theatre, where Mr. Phelps (not of Drury Lane) was only a month ago playing *Charles the Twelfth* and *Jeremy Diddler*, parts acted by him in California for hundreds of nights? Fancy our old friend asking, "You haven't got such a thing as tenpence about you?" in Great Salt Lake City! Then Mr. Findlay offers "a hundred cords of wood, for lime, greenbacks, or store pay." And we note that coal is four dollars per ton, and that at the *General Grant Saloon* wayfaring men "may have a single meal for one dollar," the price of a quarter of ton of coal. Further, royal and imperial titles are given to the best articles. "Queen's ware" is continually at the top, save in the case of Wests Bradley and Carey's "Empress Trail Crinoline." There are others called the "Pride of the World"; these are "duplex elliptic," double sprung, will neither bend nor break, and are "the standard skirts of the fashionable world." To put them on is to be decked with grace and beauty; not that any one at Salt Lake can be taken as lacking either. A man loses a "horn brand," and he advertises, as a matter of course, that "the handsome finder will be rewarded on leaving it at Barrow's." Again, a mill is advertised, with certain warrant that the miller may be as "jolly" as the one in the song, seeing that "it is safely protected from Indian depredations by a stone-wall fortification." One individual reminds us a little of the proud, decayed Irish lady who was reduced to call "Butter!" in Limerick market, and hoped to Heaven nobody would hear her. Mat White must be a member of her family, for he brings a large assortment of goods to Salt Lake City, not as a common tradesman, but, he being on a visit, "chiefly as a means of leisure employment . . . within the period of a brief tarry among his friends here." Such is the humour of it! and there is not much less in Hannah King's 'Lament to suffering Ireland,' and who quaintly avows, at the wind-up of the advertisements, as an announcement of her own feelings "to," and knowledge of, Ireland,—

I know nought of politics, matters of State,  
But I weep o'er the fallen, I weep for thy fate!

Passing to the editorial article, we find the writer rather deploring that visitors to Utah have been mostly of a rough class, fellows who follow miners with gold dust, to gouge fortunes "out of them," fellows who withstand, perhaps because they practise, the "strychnine and cramming operations"; but these gold-dust-laden miners are encouraged by the assurance that "it is proverbial in the city, that if a stranger can escape the 'strychnine clique' for three days after arrival, he is for ever afterwards safe. Generally, the first twenty-four hours are sufficient to prostrate even the very robust." All that the gold-miners have to do is to partake of nothing they are not sure of during their first days of sojourn; though we do not see how that is to help them and their gold-dust, if the strychnine and cramming cliques, as the slang of the place runs, are determined to gouge their fortunes out of them. Saving all drawbacks, the editor speaks well of his fellow-citizens, somewhat after the tolerable and not-to-be-endured style. "Though," he remarks, "we do not say that the people of Utah have no faults; yet we do say that, taking their good faults and their bad faults together, we think they will pass muster with the people of any other territory or state of the Union, or with any other community elsewhere."

In one little "editorial," a mild complaint is made against persons who "are prepared to chew Mormons, and readily digest every dirty piece of falsehood about them." In a second, after announcing that a fellow editor, George West, Esq., is not about to abandon the editorship of the *Rocky Mountain News*, as reported, his colleague of the *Salt Lake Telegraph* exclaims, "That's right!

Keep at it, my boy! misery likes company!" We may add, that all Mormon editors are not of the same friendly disposition, but they may become so; the fact of the editors of the *Deseret News* and the *Daily Telegraph* being seen walking together is alluded to as a sign of the promised millennium! Then we come upon miscellaneous paragraphs, put in where advertisements seem to lack, and a description of a conspiracy to poison Louis Napoleon with Vichy water, and the suicide of the chief conspirator. One symbol of civilization is in the Divorce Court, but the parties are far ahead of European suitors. Here is a case of *Julia v. Arthur Haynes*. It had come on by adjournment from a previous term; but, meanwhile, the impatient *Julia* had married with another lord. Whereupon the editor justly remarks: "We are no lawyer, but the marriage with Mr. Cooper some months ago and the divorce now seem to make a rather mixed case. No doubt it is all right!"

In the few references made to church matters and parsons, there is still something of interest. Bishops are engaged in caring for the bodies as well as the souls of their people, and the editor praises Bishop Hunter for his "strenuous efforts to have the teams with the flour, salt, and other comforts for the in-coming immigrants started back," to meet and succour the approaching neophytes. Perhaps the strongest symptom of good sense on the part of the editor is his protest against long sermons, in connexion with services beginning at "early candlelight." "We may get a crack for this," writes the good reflecting man, "but we can't help it. We like variety; life and short meetings! . . . We know that the great mass of the people are just like us, and the best and most popular men among us are the short-sermon men—we all like to hear them!" Then, lest this should be taken for the voice of the scorner, the orthodox editor proceeds to say: "This is not 'steadying the ark,' or 'directing Bishops,'—it is but the expression of a popular desire." Excellent man! To the expression which here finds tongue, the sermon-oppressed of two hemispheres will say *Amen!*

#### THE REINDEER AGE ON THE LAKE OF CONSTANCE

The Priory, Caerleon, Mon., Oct. 17, 1866.

THIS morning's post has brought me a letter from Dr. Ferdinand Keller, the excellent President of the Antiquarian Association of Zurich, and as it communicates facts of very great interest relating to the pre-historic age of Southern Europe, I venture to send you the following extract. There can be no doubt that it will interest the English antiquaries and geologists quite as much as those of "South Germany and Switzerland."

JOHN EDWD. LEE.

(Extract.)

"I am not aware whether there has been any notice in the English journals of a discovery made the end of last month between Friedrichshafen, on the Lake of Constance, and Ulm. It has created much interest amongst the antiquaries and geologists of South Germany and Switzerland. About half-an-hour's walk from the old Premonstratensian Abbey of Schussenried, in order to obtain a better supply of water, the inhabitants were deepening the spring-head of the brook Schussen. These springs lie in a hollow near the bed of a fish-pond, now dried up. In this excavation a layer of peat was first found, under which there was a bed of crumbly tufa (such as is deposited by streams containing carbonate of lime); then came a bed of loam about three feet thick, which may be considered as a veritable 'relic-bed'; for as the excavation proceeded, the following objects were found:—A number of small flint knives and other implements of silex and drovite, a great quantity of splendid reindeer's horns, many of which had been partially sawn. The smaller branches of these horns had been sawn off and made into awls and pointed instruments of various kinds. Without a single exception, all these horns belonged to the reindeer. All the bones are split like those of the lake-dwellings. Besides the reindeer, there were also found here the remains of the *Gulo borealis*; of bears of large size; of the wolf, the horse and the ox; and

also bones of birds. Masses of reindeer moss were met with, of which I send you a specimen inclosed. Of course there was not a trace of metal. The relic-bed lies immediately on ground like a moraine, in which there are blocks from two to two and a half feet in diameter, marked by glacial action. The nearest place where flint is found is thirty or forty 'Stunden' (nearly 100 miles) distant from Schussenried. Pieces of oak-wood were found in the relic-bed. The portion of this bed excavated is 30 feet long, 20 feet broad, and 3 feet thick."

#### SUPPLEMENT TO THE BUDGET OF PARADOXES. (No. VIII.)

THE paradox being the proposition of something which runs counter to what would generally be thought likely, may present itself in many ways. There is a *My-leaf paradox*, which puzzled me for many years, until I found a probable solution. I frequently saw, in the blank leaves of old books, learned books, Bibles of a time when a Bible was very costly, &c., the name of an owner who, by the handwriting and spelling, must have been an illiterate person or a child, followed by the date of the book itself. Accordingly, this uneducated person or young child seemed to be the first owner, which in many cases was not credible. Looking one day at a Barker's Bible of 1599, I saw an inscription, in a child's writing, which certainly belonged to a much later date. It was "Martha Taylor, her book, given me by Granny Scott to keep for her sake." With this the usual verses, followed by 1599, the date of the book. But it so chanced that the blank page opposite the title, on which the above was written, was the verso of the last leaf of a prayer book, which had been bound before the Bible; and on the recto of this leaf was a colophon, with the date 1632. It struck me immediately that uneducated persons and children, having seen dates written under names, and not being quite up in chronology, did frequently finish off with the date of the book, which stared them in the face.

The French are able paradoxers in their spelling of foreign names. The Abbé Sabatier de Castres, in 1772, gives an account of an imaginary dialogue between Swift, Addison, Otway, and Bolingbroke. I had hoped that this was a thing of former days, like the literal roasting of heretics; but the charity which hopeth all things must hope for disappointments. Looking at a recent work on the history of the Popes, I found referred to, in the matter of Urban VIII. and Galileo, references to the works of two Englishmen, the Rev. Win Worewel and the Rev. Raden Powen.

I must not forget the "moderate computation" paradox. This is the way by which large figures are usually obtained. Anything surprisingly great is got by the "lowest computation," anything as surprisingly small by the "utmost computation"; and these are the two great subdivisions of "moderate computation." In this way we learn that 70,000 persons were executed in one reign, and 150,000 persons burned for witchcraft in one century. Sometimes this computation is very close. By a card before me it appears that all the Christians, including those dispersed in heathen countries, those of Great Britain and Ireland excepted, are 198,728,000 people, and pay their clergy 8,852,000*l.* But 6,400,000 people pay the clergy of the Anglo-Irish Establishment 3,896,000*l.*; and 14,600,000 of other denominations pay 1,024,000*l.* When I read moderate computations, I always think of Voltaire and the "mémoires du fameux évêque de Chiapa, par lesquels il paraît qu'il avait égorgé, ou brûlé, ou noyé, dix millions d'indigènes en Amérique pour les convertir. Je crus que cet évêque exagérait; mais quand on réduisait ces sacrifices à cinq millions de victimes, cela serait encore admirable."

My budget has been arranged by authors. This is the only plan, for much of the remark is personal: the peculiarities of the paradoxer are a large part of the interest of the paradox. As to subject-matter, there are points which stand strongly out; the quadrature of the circle, for instance. But there are others which cannot be drawn out so as to be conspicuous in a review

of writers: as one instance I may take the centrifugal force.

When I was about nine years old I was taken to hear a course of lectures, given by an itinerant lecturer in a country town, to get as much as I could of the second half of a good, sound, philosophical omniscience. The first half (and sometimes more) comes by nature. To this end I smelt chemicals, learned that they were different kinds of *gin*, saw young wags try to kiss the girls under the excuse of what was called *laughing gas*—which I was sure was not to blame for more than five per cent. of the requisite assurance—and so forth. This was all well so far as it went; but there was also the excessive notion of creative power exhibited in the millions of miles of the solar system, of which power I wondered they did not give a still grander idea by expressing the distances in inches. But even this was nothing to the ingenious contrivance of the centrifugal force. "You have heard what I have said of the wonderful centripetal force, by which Divine Wisdom has retained the planets in their orbits round the Sun. But, ladies and gentlemen, it must be clear to you that if there were no other force in action, this centripetal force would draw our earth and the other planets into the Sun, and universal ruin would ensue. To prevent such a catastrophe, the same wisdom has implanted a centrifugal force of the same amount, and directly opposite," &c. I had never heard of Alfonso X. of Castile, but I ventured to think that if Divine Wisdom had just let the planets alone it would have come to the same thing, with equal and opposite troubles saved. The paradoxers deal largely in speculation conducted upon the above explanation. They provide external agents for what they call the centrifugal force. Some make the sun's rays keep the planets off, without a thought about what would become of our poor eyes if the *push* of the light which falls on the earth were a counterpoise to all its gravitation. The true explanation cannot be given here, for want of room.

Sometimes a person who has a point to carry will assert a singular fact or prediction for the sake of his point; and this paradox has almost obtained the sole use of the name. Persons who have reputation to care for should beware how they adopt this plan, which now and then eventuates a spanker, as the American editor said. Lord Byron, in 'English Bards, &c.' (1809) wishing to sneer at Cambridge poetry, wrote as follows:

But where fair Isis rolls her purer wave,  
The partial muse delighted loves to lave;  
On her green banks a greener wreath is wove,  
To crown the bards that haunt her classic grove,  
Where Richards wakes a genuine poet's fires,  
And modern Britons justly praise their fires.

\* The 'Aboriginal Britons,' an excellent poem, by Richards.

There is some account of the Rev. Geo. Richards, Fellow of Oriel and Vicar of Bampton, (M.A. in 1791) in the 'Living Authors,' by Watkins and Shoberl (1816). In Rivers's 'Living Authors' of 1798, which is best fitted for citation, as being published before Lord Byron wrote, he is spoken of in high terms. The 'Aboriginal Britons' was an Oxford (special) prize poem, of 1791.

As I never heard of Richards as a poet, I conclude that his fame is defunct, except in what may prove to be a very ambiguous kind of immortality, conferred by Lord Byron. The awkwardness of a case which time has broken down is increased by the eulogist himself adding so powerful a name to the list of Cambridge poets, that his college has placed his statue in the library, more conspicuously than that of Newton in the chapel; and this although the greatness of poetic fame had some serious drawbacks in the moral character of some of his writings. And it will be found on inquiry that Byron, to get his instance against Cambridge, had to go back eighteen years, passing over seven intermediate productions, of which he had either never heard, or which he would not cite as waging a genuine poet's fires.

The conclusion seems to be that the 'Aboriginal Britons' is a remarkable youthful production, not equalled by subsequent efforts.

To enhance the position in which the satirist placed himself, two things should be remembered. First, the glowing and justifiable terms in which

Byron had spoken,—a hundred and odd lines before he found it convenient to say no Cambridge poet could compare with Richards,—of a Cambridge poet who died only three years before Byron wrote, and produced greatly-admired works while actually studying in the University. The fame of Kirke White still lives; and future literary critics may perhaps compare his writings and those of Richards, simply by reason of the curious relation in which they are here placed alongside of each other. And it is much to Byron's credit that, in speaking of the deceased Cambridge poet, he forgot his own argument and its exigencies, and proved himself only a paradoxer *pro re nata*.

Secondly, Byron was very unfortunate in another passage of the same poem.—

What varied wonders tempt us as they pass!  
The cow-pox, tractors, galvanism, and gas,  
In turns appear to make the vulgar stare,  
Till the swain bubble bursts—and all is air!

Three of the bubbles have burst to mighty ends. The metallic tractors are disused; but the force which, if anything, they put in action, is at this day, under the name of mesmerism, used, prohibited, respected, scorned, assailed, defended, asserted, denied, declared utterly obscure, and universally known. It was hard lines to select four candidates for oblivion not one of whom got in. I shall myself, I am assured, be some day cited for laughing at the great discovery of —: the blank is left for my reader to fill up in his own way; but I think I shall not be so unlucky in four different ways.

I do not speak of Byron's absurd mistake about Hallam in the Pindar story: this hardly comes under paradox.

I suspect that Fielding would, if all were known, be ranked among unlucky railers at supposed paradox. In his 'Miscellanies' (1742) he wrote a satire on the Chrysippus or Guinea, an animal which multiplies itself by division, like the polypus. This he supposes to have been drawn up by Petrus Gualterus, meaning the famous usurer, Peter Walter. He calls it a paper "proper to be read before the R-1 Society"; and next year, 1743, a reprint was made to resemble a paper in the *Philosophical Transactions*. So far as I can make out, one object is ridicule of what the zoologists said about the polypus: a reprint in the form of the *Transactions* was certainly satire on the Society, not on Peter Walter and his knack of multiplying guineas.

Old poets have recognized the quadrature of the circle as a well-known difficulty. Dante compares himself, when bewildered, to a geometer who cannot find the principle on which the circle is to be measured.—

Qual è 'l geometra che tutto s' affige  
Per misurar lo cerchio, e non ritrova,  
Pensando qual principio ond' egli indige.

And Quarles speaks as follows of the *summa bonum*.—

Or is 't a tart idea, to procure  
An edge, and keep the practice soul in ure,  
Like that dear chymic dust, or puzzling quadrature?

The poetic notion of the quadrature must not be forgotten. Aristophanes, in the *Birds*, introduces a geometer who announces his intention to make a square circle. Pope, in the *Dunciad*, delivers himself as follows, with a Greek pronunciation rather strange in a translator of Homer. Probably Pope recognized, as a general rule, the very common practice of throwing back the accent in defiance of quantity, seen in orator, auditor, senator, ca'tenary, &c.—

Mad Mathesis alone was unconfined,  
Too mad for more material chains to bind,—  
Now to pure space lifts her ecstatic stare,  
Now, running round the circle, finds it square.

The author's note explains that this "regards the wild and fruitless attempts of squaring the circle." The poetic idea seems to be that the geometers try to make a square circle. Disraeli quotes it as "finds its square," but the originals do not support this reading.

A. DE MORGAN.

#### OUR WEEKLY GOSSIP.

Lord Houghton will deliver an "occasional address," at the inauguration meeting, to be held on Tuesday, the 30th, in the New Buildings of the Cambridge Union Society.

It is said that the new, and we presume revised and expurgated, edition of Mr. Swinburne's poems, with a prose preface, in which he will notice the judgment pronounced by the press on the edition which Messrs. Moxon & Co. withdrew from circulation, will be published by Mr. J. Camden Hotten.

The American novel-writer, Mrs. R. H. Stoddard, is engaged upon a story of New England life, to be called 'Temple House.'

Cheap literature is illustrated in Dicks's 'Shilling Shakspeare,' which includes the Poems. It is said to be printed from new type, but it looks like old stereotype impressions. There is a pound and a half of paper in the book, above one thousand pages, and it is delivered to the trade at 8d. Where profit is to be derived is a mystery. Cassell's 'Penny Readings' may also fairly come under the head of "cheap." The selections are well illustrated, and there is promise in the first number of the making of a goodly volume. But the greatest marvel in cheap literature is the Messrs. Black's 'Waverley,' for sixpence; nay, rival retail dealers are selling it by the score for 4½d. The Messrs. Black are the copyright proprietors, and they will continue this admirably printed series.

*Belgravia* starts well under Miss Braddon, with a new story, 'Birds of Prey,' from her pen. In her first paragraph, however, there is a slip. Children cannot play at "hop-scotch" on "door steps," in Bloomsbury or elsewhere.

The very extensive and valuable bequest by the late Mr. Henry Christie to the British Museum of all his collections of ethnographical and artistic objects will soon be available. The collections are now in a house in Victoria Street, Westminster, where they will be temporarily arranged and shown to the public. It will be remembered that Mr. Christie bequeathed his extensive collections, together with a sum of money, to trustees, by whom the bulk of the collection has been offered, on certain conditions, to the British Museum, and accepted. The collection is peculiarly rich in early remains from the Drift, antiquities discovered in the caves of the south of France, La Madeleine, Moustier, Pressigny-le-Grand, stone implements and weapons from all parts of the world, Mexican antiquities, and other remains of an ethnological character. Mr. Christie's trustees presented to the British Museum the following treasures of antiquity:—A painted vase, of the kind called *Kernos*, from the island of Melos; thirty-two painted stoneware vases and two terra-cotta figures from Camirus; four Greek painted vases, two terra-cotta *pyxides*; two objects in bronze; a string of amber beads, and some carvings in the same material; a number of fragments of inlaid glass; seven objects in bone and ivory; eight antique rings; seven engraved stones.

The public has now an opportunity of partaking in a new thing. The daily afternoon services of Westminster Abbey are for the present held in Henry the Seventh's Chapel, the entrance to which is attained through the south ambulatory; hence the *chevet* may be inspected without difficulty. This temporary shifting of the place of worship is due to the works for warming the Abbey. A monument to Lord Clyde, a bust, will shortly be placed over against the demi-figure of Outram, which was recently noticed by us.

The people of Palermo have expressed their desire to place a marble bust of their excellent syndic, Mr. Rudini, in one of the public squares of the Sicilian capital. An excellent, wise, and modest man Mr. Rudini must be; for he has resolutely declined an honour, to attain which, as M. David says, many men would eagerly save their country, or set it on fire, according to circumstances. Mr. Rudini, in a sensible letter, remarks that such honour is due only to heroes and divinities; that he is not a hero, or, if he be thought so now, may cease to be so considered before he dies, and then the statue would seem like an epigram. It is not in designed reference to this exemplary fact, that we notice the statue of Mr. Gladstone, which is in preparation, or that to the late Sir John Franklin, which is in Waterloo Place. The bronze medallions beneath the latter have little



figures in admirable high relief. The heads of these are already being used by the London roughs to pull themselves up by from off the ground. Such is appreciation for Art among those honest men! Older memorials, that have had the good fortune to survive, in more or less poor condition, down to our own times, seem to be perishing. A cry of *Shame!* has been raised at the condition into which Byron's tomb has fallen. Of Bunhill Fields burying-ground we hear, and can back the testimony, that the Campo Santo of the Dissenters, where lie Bunyan, Defoe, Watts, and many other men of note, is abandoned to decay and wild cats. It is a perfect desolation, within the circle of which the tombs are crumbling into ruin. The plain, erect stone marking the whereabouts of the dust of Defoe is nodding to its fall; and even the tomb of Bunyan, which was restored barely five years ago, is described as "shamefully defaced." This work of defacing begins early. A Correspondent of the *Times* states that "where bronzes or metals of any value are introduced into monuments, they invariably disappear in a short time."

The admirable drawings from ancient stained glass made by the late Mr. C. Winston, and not long since exhibited at the South Kensington Museum, were last week deposited in the British Museum Print Room. Mr. Winston did not actually bequeath these works to the Museum; but as his wish on the subject was known to his family, the latter very generously, and by the means of Mr. Petit, have carried those wishes into effect, so that the principal labours of his life are now available to the student.

Molière's *M. Josse* is a native of all countries. He has lately turned up in Wiltshire. A worthy west-country incumbent has a church choir made up of quarrymen. This summer he accompanied them in an excursion to Salisbury, and in the course of that well-spent day they were all grouped in front of the glorious Cathedral. They gazed in silence, then spoke in whispers, and, at last, being asked by their friend and rector what they thought of it, the foremost man replied, for himself and fellows, with a heave of the chest: "Sir, we all think there's a mortal deal o' stone there!" It was true, honest, quarrymen's criticism.

The most animated gossip of the week, at least in "spiritual" circles, refers to Mr. Home. An octogenarian lady of spiritualistic tendencies, having been forewarned by her deceased husband of the man and the hour that were to come together for her good, recognized them both in the above demonstrator of spiritualism. The current story adds, that the old lady has transferred much of her large fortune to the gentleman in question, has promised to make over the remainder, and that Mr. Home, becoming the lady's adopted son, will speedily assume the name of Lyon. If Mr. Home had only told us a year or two ago that the spirits had this fortune in store for him, what additional respect would now have waited on the cause of spiritualism!

One of the latest additions to the Museum of the Royal College of Surgeons is a perfect skeleton of the Great Auk,—a supposed extinct bird, of which only three other examples are known to exist in Europe. This skeleton, which has been recovered from the accumulations of many years, as deposited in the cellars of the Museum, is in better condition than the others. Skeletons of the *Awantibo*, a lemuroid animal, and of the *Aye-Aye*, have been added to the collection during the past year.

A Correspondent sends us the following:—

"The well-known advocacy of the *Athenæum* in favour of the preservation of our archaeological monuments encourages me to lay the following facts before the public through it, in the hope that some action may be taken upon them. During a recent excursion through Wiltshire, I visited what Warton, in his fine sonnet, justly calls,

The noblest monument of Albion's tale!

A few years only have elapsed since I first saw Stonehenge; but I was greatly struck by the change that has taken place in this ancient monument. It is not time, however, that has wrought this change;

meteorological influences do, as is well known, affect even the hardest stones; but these are wholly insufficient to account for the dilapidations and abrasions on many of the upright stones. Unfortunately, the cause is but too evident. Entirely unprotected, these 'holy stones'—their original British title—are the prey of pilfering tourists, who, having no reverence whatever for this most interesting relic of long past ages, do not scruple to injure them for the sake of carrying off what they should be ashamed to exhibit; and it is additionally unfortunate that these Vandals, though probably contented with appropriating a small fragment of this venerable monument, destroy large portions of it. But Stonehenge suffers from another cause. It is the custom of the numerous drivers of carriages conveying visitors from Salisbury and other places to this monument, to bait their horses while in the shafts, close to the stones, so close, indeed, that the naves of the vehicles frequently come into contact with them, producing considerable abrasion. Bearing in mind the vast size of Stonehenge, we may be told that the injuries described are, after all, so trifling, that many generations will pass away before the dimensions of the stones will be seriously affected by the depredations of tourists or the carelessness of drivers; but, on the principle of the constant drip of water wearing the stone, we cannot remain insensible to the fact that Stonehenge is undergoing injuries which it is our bounden duty to arrest if possible. I have authority for stating, that if Sir Edmund Antrobus, on whose property Stonehenge stands, be unwilling to take the necessary steps to protect this grand monument, the executive of the fine Blackmore Museum at Salisbury will be happy to undertake this trust. No great outlay is necessary. An appropriate iron railing should be erected round the monument, and the latter should be placed under the guardianship of an efficient custodian, who should be superior to parrot-prattling Cicerones. The salary of such an officer might be defrayed by visitors, who would assuredly not object to pay a small admission-fee under these circumstances. I trust that the matter will be taken up by one of our archaeological societies, and that before the ensuing summer arrives this unique monument will be efficiently protected.

"C. R. W."

The South Kensington Museum has acquired a pack of playing cards, woven in silk, and made for the Medici in the seventeenth century by Panichi, whose name is on one. Such cards are not mentioned by any authority on the subject.

There are three public libraries in Caracas. In the first there are about 5,000 volumes, all in confusion. The head librarian has a salary of 120*l.* a year, when he can get it, which he has not done for the last two years. Former unpaid librarians are said to have indemnified themselves by selling the books! We are not surprised, therefore, to find it stated in Trübner's *American Literary Record* that "the best things in the establishment are the nice book-cases of cedar-wood." The second public library consists of 4,000 to 5,000 valuable works, principally on natural history and medical science,—uncatalogued! The third library (of old theological works chiefly) has neither catalogue nor librarian! So that, altogether, Caracas is in a hopeful way.

A report has been presented to the Canadian Government on the copper-mines on the north side of Lake Superior and Lake Huron. It has been found that the copper-bearing series extends over a surface of two thousand square miles, and that nearly an equal area of country possesses copper near Lake Superior. Iron also exists in large quantity to the north-east of Lake Superior.

Gold deposits have been discovered in the territory of Ecuador, which are described as of good quality, and showing no signs of ever having been worked. The President of the Republic proposes to appoint a scientific commission to report on the probable yield of the metalliferous district, which had already attracted immigrants from California. In the valley of the Esmeraldas, in the same territory, another discovery has been made, which some persons will regard as the more interesting of the

two, namely, relics of the antiquity of man. These occur on terraces on the slopes above the river-bed, and consist of fragments of earthen figures, pottery, and gold ornaments, traceable along a line of eighty miles; and, by partial observations, it has been ascertained that similar relics occur, under corresponding conditions, through a distance of nearly three hundred miles.

The '*Annales Musei Botanici Lugduno-Batavi*,' in which Heer F. A. Guil. Miquel is giving a description of the contents of the Botanical Museum at Leyden, makes satisfactory progress. The third, fourth and fifth fasciculi of Volume II, have just been brought out, with letter-press and plates fully sustaining the character of the work; and the size being folio, the plants are not dwarfed in representation.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—E. R. Frith, R.A.—Kosa Bonheur—Henriette Brown—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Calderon, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Muriel—F. Hardy—John Faed—Frère—Rulph—Lidderdale—George Smith—Duvrger—Peter Graham, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—Professor Pepper will shortly deliver a new Lecture on Professor Tyndall's Researches in Heat, and exhibit some remarkable Experiments, illustrating "Combustion by Invisible Rays," in addition to the present Entertainments. Open from 12 till 5, and 7 till 10.—Admission, 1*s.*

## SCIENCE

ICE: DOES IT EXPAND OR CONTRACT BY COLD?

Royal Institution, Oct. 13, 1866.

In the experiment referred to by your distinguished Correspondent, Dr. Rae, water, *not ice*, was inclosed in a cast-iron bottle, and surrounded by a freezing mixture. The bottle was burst by the expansive force exerted by the water in passing to the solid state. Dr. Rae is right in believing that ice, once formed, contracts by cold; it has, indeed, a very high co-efficient of contraction.

To illustrate the changes of form of which ice is capable, I have sometimes squeezed it into iron moulds. These experiments may possibly have been confounded with that in which the iron bottle was riven.

Dr. Rae's observations on the effect of contraction and expansion on a large scale are exceedingly interesting. I fear, however, that those who have made the glaciers of the Alps their study will feel some difficulty in accepting his views regarding glacier motion in Greenland.

JOHN TYNDALL.

A Correspondent (W. G. M.), writing from Leith, says—"If Dr. Rae will turn to the chapter on 'Ice, its Forms and Functions,' in Mr. Page's '*Geology for General Readers*,' he will find that he has been more than anticipated in all he states respecting the contraction of ice by cold."

## THE STONE AGE.

Bathaston, near Bath, Oct. 15, 1866.

In some letters which appeared in the *Athenæum* a year ago I described the discovery of certain relics, belonging apparently to the brachycephalic race, on Solsbury Hill, near Bath. Being again in the neighbourhood, I lately revisited the spot, and was rewarded with a find of some interest. It will be recollected that last year, while meeting with bones, teeth, and pottery in abundance, I found but few flints. On the present occasion, however, I examined especially the level summit of the hill—a portion of the ground which I had before left unnoticed,—and found the whole of it thickly strewn with well-shaped flints, of various sizes and utility. The number of these flint implements is remarkable when we recollect that no flint deposits occur anywhere in the vicinity of this primeval settlement. Besides the flints, I also unearthed a few instruments of bone, some pierced towards one end, and all neatly sharpened. I have met with nothing that would induce me to modify the conclusions I had formerly arrived at, with one exception. This relates to the structure of the rampart which encloses the top of the hill. On the north-east of Solsbury rises another emi-



nence, called Bannerdown. This name leads us at once to the British *banagh*, "holy," and would seem to imply that the hill was at one time connected with religious worship. Thinking that an exploration of this spot might yield some results, I have paid it several visits. The surface of the hill has, however, been so much defaced by quarrying, that my success has been but small. In only one place could I detect traces of the Stone Age. Not far from where the Roman fosse-way to Lindum ran, and just facing Solsbury Hill, I discovered the remains of an ancient barrow, the greater part of which has been destroyed by the quarrymen. The barrow was formed of loose stones piled upon the natural soil, a little below the surface of which I exhumed several flint knives, of different sizes, but all far more roughly made than those met with on Solsbury. I also lighted upon the tooth of a horse; but I cannot be sure whether the latter object had not fallen in from above, and belongs, therefore, to a very recent date. My researches in this place have convinced me that what I formerly took to be worked clay in the rampart on Solsbury is nothing more than the natural soil, though lapse of time, aided by the plough, has sunk the surface of the ground within the circumvallation much below its original level. With this exception, as I said before, the conclusions I arrived at last year remain unshaken. I must add that, in one spot on Solsbury Hill, I found, among a heap of charred wood and fragments of pottery, an iron instrument, which had apparently been once exposed to the action of fire. As this, however, was on the slope of the hill, some way below the primitive lines of fortification, where, moreover, I searched in vain for any bones or flint flakes, I have no hesitation in ascribing the metal bar in question to a far later period than that at which the flint-makers of Solsbury lived. P.

## SOCIETIES.

**MATHEMATICAL.**—Oct. 15.—Prof. De Morgan, President, in the chair.—A letter from Sir John Lubbock was read, in which he announced his intention of presenting to this Society a very considerable portion of the mathematical books belonging to his father, the late Sir John Lubbock. It was unanimously resolved that the warmest thanks of the Society be returned to Sir John Lubbock for his very generous and valuable gift. The remainder of the time was entirely taken up with the consideration of alterations in the rules.

## MEETING FOR THE ENSUING WEEK.

TUESDAY. Horticultural, 3.—General Meeting, and Lecture.

## FINE ARTS

## Photographs. (Reigate, F. Frith.)

These photographs have been, for the greater part, produced by Mr. Frith. They are thirty in number, and represent many scenes that are high in popular esteem, taken from well-chosen points of view, and, generally speaking, with admirable photographic success. The exceptions are two charmingly clear portraits of the Fall at Aberdulas, South Wales, and the "Valley of the Lledr, North Wales"; these have the name of Mr. Bedford attached to them, and do him great credit. Not less charming are the majority of Mr. Frith's productions, some of which are noteworthy for clearness and softness in excellent combination, as "Fountains Abbey," "The Norman Door, Jedburgh Abbey," "Water-slide, Langdale, Westmoreland," "Rydal Water," "The Prebend's Bridge, Durham," "The Lower Falls of the Reichenbach," "The Glacier des Bois, Mont Blanc," where the glacier itself is remarkable, "The Upper Fall, Conistone," a perfect illustration of rock forms, and "Windsor," which shows the well-known and noble group of trees standing on a spit of low land by the river brink, combining most effectively with the Castle and town on a more distant point. Other examples have some artis-

tic interest, and are commendable, such as the left-hand side of the photograph "Basle, from the Ferry," which represents a capital subject; the view of the remote town seems to have suffered considerably in that clearness and lucidity which are the chief and proper qualities of photography, not to be parted with at any inducement. The idea of really gaining by the practice of touching upon photographs shows utter ignorance of the true value and sole merit of the results of that process, which is not an art, except in the eyes of those who have yet to learn that Art is essentially a mentally achieved triumph, and so entirely independent of chemistry and machines, that even a suspicion of their intrusion is offensive to its lovers. We thus write under the impression that several of the photographs before us have suffered from "touching upon," as it is called, under the delusion that any human hand can improve the beauty and lucidity of such transcripts, or add to them a quality of Art proper. No brushes, however dextrously employed, nor pigments, however delicately wrought, can do otherwise than mar the right value of a photograph, by depriving it of that which is essentially its own.

In "Rydal Water" we have a virgin photograph. On the other hand, the thoroughly sophisticated example from the entrance to "Bonchurch, Isle of Wight," has been worked upon so entirely as to possess no more brightness than a drop-scene. It is inconceivable that the light of day alone could have left so dingy and unbroken a blot on the paper as the arm of the tree which crosses the front of this work, or rendered to the negative photograph anything so flat and dull in tone as the range of "back scene" cottages which recede by the roadside before us, and are matched by trees which have no more wealth of light and shade than diagrams possess. It is wonderful how far the blindness of the public to beauty will allow them to become possessors of "touched" photographs. It renders them unobservant of the tricks of operators who pander to vulgar notions. The lucidity of the "Upper Fall at Conistone" compares most advantageously with the opacity of the "Bonchurch"; the state of the latter is due, we believe, not so much to the ignorance of Mr. Frith of what constitutes the true value of that photography in which he excels so remarkably, as to an unfortunate want of self-reliance. "Bonchurch" is not the sole example of this practice in the photographs before us; the contrary and evil result of meddling may be observed in the dull, lifeless, lightless effect of "Varenna, Lago Como,"—in the lake, sky and distance; the "Station, Interlaken," "Bellaggio," Lago Como in the distance, and with others the "View from the Churchyard, Thun." The contrast between the sophisticated works and those which have not suffered, is as great as that produced by the juxtaposition of the grave, well-wrought, although archaic sculptures at the "Entrance to the Church at Chur," here illustrated, with the commonplace Renaissance piers that accompany them, and are as deficient in significance as they are in invention or originality.

How any one can prefer, even in the most thoughtless mood, such a lifeless thing as "Bonchurch"—which we take as an example of "touched" photography, although exhibiting a delightful view—to the pure brilliancy, minuteness, yet perfect breadth, of "The Water-slide, Langdale"—which is as fresh as day and summer can make it—we do not know. After being touched upon, a photograph is to us devoid of expression, i.e. stupid, so to say; not merely a falsehood, but unbeau-

tiful; yet lack of beauty is not, to our limited senses at least, an invariable accompaniment to lack of truth. It is the want of expression so observable in all these "touched" transcripts, that makes us wonder at their bare reception by many; still greater is this wonder at the delight some persons appear to receive from the sight of such things.

## FINE-ART GOSSIP.

The following, which refers to the forthcoming election of Associates to the Society of Painters in Water Colours, will be interesting to many of our readers. The election takes place annually, that is, on the second Monday in February of each year. It is by ballot. Every candidate must be proposed by a member of the Society. Professional artists alone are eligible as candidates; each candidate is required to submit to the Society not less than three finished drawings, as specimens of his ability; all specimens must be the work of the candidate; any deception in this respect will subject the offender to rejection or expulsion. Specimens must be framed without margins; they must be delivered carriage-free to such place as the Secretary may direct by the first Monday in February, that is, one clear week previous to the day of election; the drawings must be accompanied by a letter from the candidate; no specimens will be received after the date named. Candidates are requested to write to the Secretary a few days previous to the first Monday in February for instructions as to where their specimens are to be sent. Mr. W. Callow is now the Secretary of this Society. As these elections are only, if at all, second in importance to those of the Royal Academy, we may point out to those whom it may concern that the time for sending pictures to the General Exhibition of Water-Colour Drawings is very inconveniently appointed with regard to that for the elections to the Society of Painters in Water Colours. Nearly all the best men in this branch of Art aim at membership with the Society, and are certain to send their best works as specimens; hence, if the present appointment of the Exhibition stands, the public will lose the sight of some of the finest of this year's productions by the younger water-colour painters.

"An Englishman" suggests as an improvement on the original design for the Nelson column, that "it would be better to have Nelson before our eyes, so that we can see him. Thanks to Mr. Baily, the statue is a good likeness. Let him stand in front of his monument; put Victory on the summit—a winged Victory—gilt; and let the grandest bronze colossal lions ever executed remain as intended. We shall then have a memorial worthy of our greatest hero, and one that will do honour to England."

A Correspondent desires to draw attention to a misdescription of Fig. 101, "Tripod and Flower Vase from the Mayer Collection," in the *Life of Josiah Wedgwood*, by Miss Meteyard:—"The specimen," he says, "here drawn seems to be an imperfect one, the cover being wanting. The lid of this vase was a work of double ornamentation, having on one side the sconce for a candle; and when this was not required, the lid was reversed, and a flower-ornament took its place. It was, in fact, a candelabrum, and this form has, I think, been repeated in modern ware by the present firm. Of them it is surely to be regretted that they should be producing quantities of *repliche* of the original works of Wedgwood without distinguishing the new from the old by any alteration of the stamp. If this were changed to Wedgwood & Co., much loss would be saved to the public, it being patent to collectors that the market is inundated with this spurious ware. The manufacture is so good that, after a boiling in a mud bath, and probably some other slight manipulation, it is capable of passing current as the original production of the great potter. A great deal might be written on the subject of sham objects of virtue, and never was exposure of the system more earnestly demanded. Trusting that some one more equal to the task may start up, I remain, &c.,

"T. C. G."

It is gratifying to all lovers of Art and Italy, that one of the conditions of the treaty of peace between the Peninsula and Austria determines that all objects of Art, as well as the archives belonging to Venetia, shall be restored without exception. The Iron Crown of Lombardy, which had been removed from the Duomo at Monza, is given up. It will be remembered that this treasure was taken to Mantua in 1859, and has since been found at Vienna. It is not true that the circlet was regularly used for crowning the kings of Italy; no trace of such a service can with certainty be indicated before Henry of Luxembourg assumed it in 1311; even then it was used at Milan. Charles the Fifth was crowned with it. Napoleon put it on his own head with one of those insolent speeches which are supposed, on the stage, proper to monarchs when about to commence business. Other treasures have from time to time been taken from the Sacristy of the Duomo of Monza; some of these must be in Austria; for these, we trust, sharp inquiry will be made, or courteous restitution offered. France contains many treasures of Art that belong by right to Italy.

### MUSIC AND THE DRAMA

#### NEW PUBLICATIONS.

A considerable time, it appears, must elapse before our musical aspirants are disabused of the idea that, "after all," it is no such very great feat to write an Oratorio. Undeterred by the notorious difficulty and expense attending the choice of a subject, the production and publication of a work so long and complicated, and the small number of performances which can be expected, save under circumstances of exceptional success, and flushed with the consciousness of possessing vigorous invention, here required to prove its vigour within certain determined limits, and scientific, which means also sustaining, power,—they throw themselves into the adventure with a thoughtless rashness greatly to be wondered at, and which would claim pity did it not imply a strange amount of self-confidence. We are sorry to see another mistake added to the list in *The Patriarchs: an Oratorio*,—the words selected chiefly from the Old Testament; the music composed by Henry Hiles (Novello & Co.).—The work is on the amplest scale. It is divided into three parts, consists of thirty-seven numbers, and contains ten characters. The subject is the history of Jacob and Joseph; the selector of the words having not so much chosen as altered his text from the Old Testament, and indulged in interpolations of weak quality and small value. The music, though full of ambition, has more pretence than success. Mr. Hiles has been seduced to imitate the drought-prelude in 'Elijah' by placing his overture after a "vision," for no reason in the world that we can discover, save a resolution to imitate that which can only be done once with impunity. Happy as was the stroke of genius in the case of Mendelssohn's Oratorio, and there justifiable as a piece of descriptive music, when it is taken as a pattern the result can be no better than the Chinese dinner-service, founded on a plate with an accidental crack, which flaw was diligently reproduced in every piece of earthenware sent to our barbarous land at great cost. We fail to find much point or beauty in the setting of the words. Mr. Hiles is too disdainful of accent—a fault in which, unhappily, he does not stand alone among his countrymen. It is humiliating to have to confess that no European language is so disrespectfully treated in music as ours; but such is the sad truth, and it may be one of the causes why English singers are so largely deficient in declamatory power. We wish that a better account could have been given of a work which must have cost its author much labour.

*Mass in D, for Chorus, Orchestra, and Organ. Piano Score.* By John K. Paine. Op. 10. (New York, Beer & Schirmer.)—We cannot but compliment the publishers of this Mass for their clear and excellent typography, which is "up to the mark" (and this is saying much) of the best Leipzig publications. How far the music merits such a distinction is another question. The number of

good and individual Masses is not small, and far too many are almost unknown to our public. We should not have again and again to ask for a hearing of Cherubini's noble services; the public should not be allowed to remain in ignorance of a work so magnificent in its genius and beauty as Schubert's Mass; we should not have to go to Manchester in search of M. Gounod's 'Messe Solennelle.' Half-a-score of other works, ancient and modern, could be named, the performance of any one of which would make a mark on any season. Mr. Paine's Mass, however, cannot be added to the list. Though he has, obviously, aspirations, he does not exhibit ideas. We cannot better describe his Mass than as a scramble after originality, which never comes within sight of the goal. There are too many misuses of rhythm, there is too perpetual a strain for effect in the "free" portions of the work. The "strict" ones are stiff rather than scientific. Mr. Paine has to make a reputation if this, his tenth published *opus*, is to be accepted as a specimen of what he can accomplish.

**DRURY LANE.**—On Saturday, Mr. H. Talbot, a performer new to the London boards, but whose pseudonym was well known and respected, appeared in the character of *Macbeth*. Mr. Talbot was honoured by a warm reception from a house overflowing with an expectant audience, curious to ascertain the merit of another and a well-reputed candidate for public favour. This actor's personal appearance is well fitted for the illustration of heroic character, and his general manner implied careful training in the more working points of the histrionic art. Mr. Talbot is the son of an eminent elocutionist, who was once a member of the York Theatre, but who is now, not under a stage name, pursuing his vocation in the North. In Scotland, the new actor had careful training at his father's hands, and is well remembered by his fellow collegians, among whom he distinguished himself by his industry and success. There was an echo, perhaps, of Scotland's accent on the tongue; but such echoes are not unusual. They are not like Sydney Morgan's father's honeyed brogue in *Tamerlane*. Mr. Talbot is not only an actor, but a gentleman. In the reading of the text he is generally accurate, and free from innovating affectations. In the early scenes he reserved his physical powers; and perhaps the soliloquies, on which the first two acts so much depend, had scarcely sufficient justice done to them. But in the more emotional passages, Mr. Talbot manifested a warmth and vigour which promised well for the last three acts of the play. In the very important scene with his wife, just previous to the banquet, and in the banquet-scene itself, we noticed an animation in the style of the acting that contrasted strongly with the subdued manner adopted in the previous scenes. The last act was full of life, intention, and impulse, and contained in itself sufficient justification for Mr. Talbot's selection of the part as a medium of appeal to the public judgment. We therefore recognize in him a good and competent actor, who, when he has had some requisite practice on metropolitan boards, will take his place in the front ranks of his profession. Mr. Sinclair sustained the part of *Macduff* with judgment. Miss Sedgwick has improved in her delineation of *Lady Macbeth*; and, indeed, the entire performance inspired in the spectator a sense of completeness and finish, such as might be reasonably expected on the boards of the national theatre.

**ADELPHI.**—A new domestic drama, in four acts, under the title of 'Ethel; or, Only a Life,' was produced on Saturday. It has been adapted, from French sources, by Mr. B. Webster, jun., and the trail of the serpent runs through it all. There is, however, something similar to it in one of Miss Landon's poems, and the *dénouement* also resembles that to Ford's celebrated tragedy of 'The Broken Heart.' There the heroine dances while her heart is breaking, and she finally dies in the midst of the group. Here a poor girl, reduced almost to destitution, is employed as a pianist at a gay party, where she meets with two lovers who have recently married, to one of whom she is deeply attached, the

other having villainously wronged her. Under the conflict of feelings caused by this situation, Ethel attempts to perform her duty, and continues playing while the company disport themselves in the quadrille or waltz, until at length she bows her head on the keys of the instrument, and dies. The incidents of the romance—for such it is, merely divided into act and scene—are so disposed as to lead up to this pathetic catastrophe, and are subordinated to it. There is a great variety of characters in the piece. Among these is the part of *Abigail Hawcroft*, by Miss Woolgar. We spare our readers a detail of the plot; only remarking that Mr. B. Webster, with all his ability, has not wrung all the unwholesome French element out of it. Miss Terry's performance was marked by that exquisite reticence which distinguishes her style, and that true emotion which, without being obtrusive, at once compels the sympathy of the audience. But the part, we should say, is hardly worthy of her, did we not remember what Colley Cibber says, that no part is unworthy the being acted by a genius. Miss Terry seems to be of the same opinion; for what would be utterly ineffective and wearisome in the keeping of an ordinary actress, she renders effective and interesting by the natural interpretation of the character. Wherever Miss Terry is seen, grace, power, and exquisite judgment, the impulses of a true woman, the control over them of a true artist, accompany her. They are in her air, her voice, her movement,—in her silence, too, and in her repose. *Ethel* is infinitely below the height and standard of her genius; but, such as it is, the eye greets her coming, and follows her with pleasure. The ear lends itself eagerly to her utterances, no syllable of which is ever lost, so faultless is her elocution; and the heart is altogether subdued to the quality of that she represents; its pulses beat, and its sympathies are stirred as she would have them, and charmed audiences yield themselves to the irresistible power which belongs only to genius. With all due praise to her gifted comrades, it must be confessed that *Ethel* saved the piece from failing. With a part more worthy of the intellect she can expend on it, there will come a greater and abiding triumph.

**PRINCE OF WALES'S.**—Here we have another burlesque on 'Der Freischütz,' by Mr. H. J. Byron. Miss Lydia Thompson, Miss Louisa Moore, Mr. J. Clarke, and Mr. F. Younge contribute to the success of the piece, which is neatly written and cleverly arranged, and is illustrated by effective scenery by Mr. C. S. James.

**SADLER'S WELLS.**—Miss Marriott being unable through indisposition to act *Evadne* on Saturday, Miss Edith Heraud performed the character of *Pauline*, in 'The Lady of Lyons,' which was substituted for Mr. Sheil's tragedy. Lord Lytton's play was adequately sustained. Miss Heraud, in her part, was so successful that she earned four recalls during the evening. She also played *Juliana* in 'The Honeymoon,' on Tuesday.

#### MUSICAL AND DRAMATIC GOSSIP.

This week precedence shall be given to Correspondents.

It is pleasant, from time to time, to those who are apt to be accused of severity and eccentricity, because they have the pernicious habit of thinking for themselves, to receive unsolicited confirmation of their judgments. Such a one has turned up in a letter of gossip on German matters in general, and those of the season at Baden-Baden, just over, in particular. Speaking of the operas given there the writer says,—'Mlle. Lucca almost made a *fiasco* as M. Gounod's *Margaret*. Her audience found her the very personification of a *griette*; eyes magnificent, voice worn out, and at times much out of tune; no conception,—nothing beyond grace of person and coarse impulse. The night after that performance, Mlle. Vitali, a neat, pleasing singer, was overwhelmed with bouquets, applause, and verses, in the presence of Mlle. Lucca.' This is tantamount in spirit to our own remarks sent home from Berlin, before there was a dream of bringing the little lady to England, or of here setting her on a throne which real queens of song have occupied—remarks con-



firmed since her arrival in London, on the occasion of every attempt made by herself or friends to justify her right to a pedestal for which her stature is too low. A decided touch of that vulgarity which, under so many imaginable masks, faces and forms, is, at the time being, so noxiously soaking away the foundations of Music and Drama, has never been more clearly discernible than in Mlle. Lucca's two *Zerlinas* ('Don Giovanni' and 'Fra Diavolo'), and (yet more emphatically) in her rollicking *Cherubino* ('Le Nozze'). The vulgarity might have—but has not—been redeemed by musical or dramatic progress. Her art on the stage (or rather call it artifice belonging to the days we live in) is not the art of the stage.

A Correspondent who has addressed to the *Athenæum* a protest against a musical review which appeared in this journal some time ago, may believe in our experience that he is best served by the non-publication of his letter. The opinion complained of was not put forth at random, still less, it may be added, as a reply to the more than usually important efforts made to place the matter in question before critical notice, as something meriting more than ordinary attention. When will it come to be understood that, with the honest, no such devices are needed—that, with the dishonest, they are of no avail?

We have the following direct from Milan:—"The autumn season at La Scala commenced on the 29th of September with Maestro Strigelli's new opera, 'I Figli di Borgia.' This being his first attempt at stage composition, it is unfortunate that he should have chosen a bad *libretto*. Then the artists engaged at its representation left much to be desired. Signor Fancelli sang the tenor part without success; his voice being too small for La Scala. La Signora Bianchi, the *prima donna*, has a fine voice, but sang out of tune, style, or judgment. Signor Strigelli was, nevertheless, obliged to appear on the stage seven or eight times during the evening. The opera is no success.—On the same evening was produced a new ballet, entitled 'Un Capriccio' (taken from 'Marta') [taken originally from 'Lady Henriette,' a French ballet.—Ed.], which made an immense *fiasco*. On Saturday, the 6th of October, was produced Signor Petrella's 'L'Assedio di Leida,' sung by another troupe of artists, but without any marked success. The members of the band and chorus acquitted themselves well, the celebrated Rataplan Chorus being encored. 'L'Africana' is to go on the stage next week; afterwards, we are promised Donizetti's 'Maria Padilla.' A new ballet, with the title 'Devatácy,' is also in rehearsal."

We read in *Il Trovatore* of a coming opera, 'Alda,' by the Trieste Maestro Ventura. The Signor "Harvin" speculated on last week, it occurs to us, may have been the tenor who tried his fortune here, and not over-auspiciously, as Signor Arvini. When will people cease to call themselves names!—Here is something odd, the solution of which we leave to those better versed than ourselves in the small witticisms and practical jokes of Italy: "The violinist, Fabio Favillo," says *Il Trovatore*, "famous for feigning ignorance ('per fare il gnorri'), has composed a piece for sixteen bells in a flat, on the words 'Sto come torre ferma che non crolla,' &c. The music is most beautiful."

Let those who disbelieve in Gluck take the sad tale how they please, the fact remains, that 'Alceste' (that least interesting of his operas in point of story), which was revived at the Grand Opéra, for Madame Viardot, in 1861, was again produced there the other night, with a heroine of the most different conceivable quality possible, Mlle. Battu. How long will it be before the world will see two such revivals of the Greek opera, 'Idomeneo,' of Mozart, that musical hero who, as the cant of puny prejudice runs, extinguished his pigmy predecessor! Of course the newest *Alceste* is totally unable to touch the antique tragic grandeur so magnificently yet so simply put forth by her last French predecessor in the part. Mlle. Battu has no command over such powers, let her training in posture have been ever so sedulous; her voice, too, is small, with no sweetness to compensate for its want of volume. Neither has she the accent by which Genius gives a power to penetrate and touch, irrespective of force, such as distinguishes the art and nature of Madame

Milani-Carvalho; but she can execute the music without transposition, and, so far as can be gathered from report, has been thoroughly prepared for her duty. M. Villaret is the *Admetus*. The opera has been produced under the superintendence of M. Berlioz, who has used discretionary power in suppressing the part of *Hercules*, because it was an interpolation made by M. Gossec, in Gluck's absence from Paris. But seeing that Gluck sanctioned such interpolation, as he did of Berton's *bravura*, written to close the first act of 'Orfeo,' and seeing that a man has a right to do what he pleases with "his own," it may be asked how far such discretion is in accordance with Gluck's intentions,—how far it may be a piece of prudery, mistaking itself for reverence, akin to that which so eagerly defended the notorious misprint in the old exorcism of two bars in the *scherzo* of Beethoven's c Minor Symphony.

Here is a bit of last week's news from Tenterden Street. The competition for the new Free Scholarships, recently established by the Directors of the Royal Academy of Music, took place on Saturday last. The examiners being the Principal, the Vice-Principal, and three Professors not connected with the Academy. The successful candidates were, for the female department, Miss Linda Scates and Miss Louisa E. Vokins; and for the male department, Mr. Stephen Kemp and Mr. Alfred Kelleher. These scholarships are held for three years. Four are to be filled up every year until the proposed twelve scholarships are completed, and it is hoped that this number will be increased hereafter.

The London rehearsal of the new music to be given at the Norwich Festival will be held, we believe, on Wednesday next.

The rehearsals of Mr. Martin's *National Choral Society* have commenced, at Exeter Hall.—The *Sacred Harmonic Society* should shortly be opening its session; but this may have been delayed by repairs in that least convenient of buildings. It is a pity that these have not included, as yet, the means of entrance and exit.

In addition to the promises made by Mr. A. Chappell for the *Popular Concerts*, it should be mentioned that Madame Schumann is announced to play there early in the new year.

The *Orchestra* informs us that the organ in Christ Church, Newgate Street, many years ago planned by Dr. Gauntlett to be the grandest instrument in London, is, after a long delay, at last about to be completed.

Mr. Mellon has given a Rossini night. His selection was largely based on the splendid opera 'Mosè nel Egitto.' How is it that our contemporaries advert to this work as all but unknown in England, forgetting the magnificent revival, with Signor Rossini's additions for the French 'Moïse,' a few years ago offered at our Royal Italian Opera? The remembrance of the execution of the third *finale*, with its deliciously exciting *stretto*, is a thing to stir the blood and quicken the pulse of every one who was present. No stronger, more poignant, musical impression is on our record. Mlle. Georgi sang for Mr. Mellon at his Rossini concert. He has this week given another in honour of Mendelssohn.

While talking of this greatest of modern Germans, it would be hard to talk too loudly of the execution of his Italian Symphony, this day week, at the *Crystal Palace Concert*. This lovely work (some prolixity in the opening *allegro* allowed for) can never have gone better, with every meaning and delicacy of its master wrought out to a *point-de-view* interpretation, without super-exquisite, than this day week. More heartily it could not have been relished. Herr Wilhelm, who has a great future before him, gave a performance, splendid in point of technicality, of the first *allegro* of Paganini's first violin *Concerto*. Were all the traditions observed? or does memory deceive us in suggesting that certain mordant *pizzicati* in the passages of parade (very possibly not marked in the score by the Genoese giant) were forgotten—perhaps unknown? Herr Wilhelm's tone is sound, true, and beautiful; his tune unimpeachable, and in such *double-stop* passages as those he has not merely to deliver, but to play with in the said *Concerto*, this

praise of itself establishes him as a *solo* executant of the first order. It remains to be seen how far he is able to vindicate, or else to acquire, a place in classical music. Meanwhile, there has been no such violin appearance since that of Herr Joachim. Some of the re-arranged *ballet* music from M. Gounod's 'Nonne Sanglante' was not so effective as we fancied it might prove. The Waltz was outdone in spontaneity and simplicity by his after waltz in 'Faust'; and 'The Bohemian Dance'—so admirable as (we happen to know) to extract a most lively expression of praise and pleasure from Meyerbeer, one not given to praising (especially in the matter of opera music)—was not performed. To-day, some of the music of M. Gounod's 'Colombe' will be given,—and an overture by the composer, who, we deliberately maintain, now stands next in his chances of European success to M. Gounod, Mr. Sullivan's prelude to 'The Sapphire Necklace.' This day week, Madame Lemmens-Sherrington was principal singer at the Sydenham concert.

Mlle. Orgenj has made her appearance at Vienna. We are interested in the career of this young lady, because we believe that nothing can intercept it, save delicacy of health.

The Opera season at Lisbon has been opened with 'Macbeth.'

Herr Abert's 'Astorga' is to be given immediately at Leipzig.

The 'Faust' Symphony, by M. Berlioz, containing some of his best and of his worst music, is on the list of the music to be performed during the winter season at the Philharmonic Concerts of Vienna.

Signor Naudin has left the Grand Opéra, after having sung there, in Meyerbeer's 'L'Africaine,' some hundred and fifty times.

Mr. R. Reece, author of 'The Lady of the Lake,' and other burlesques, which have been produced at the New Royalty Theatre, is engaged on a comedy, to be shortly brought out at the same house.

#### MISCELLANEA

*The Electric Telegraph.*—In the *Athenæum* (No. 2033) mention is made of Prof. Wheatstone's services in connexion with the Electric Telegraph; but it should not be forgotten that Mr. William Fettergill Cooke was the inventor of the Telegraph. I do not desire to detract a simple iota from the merits of the Professor; but "honour to whom honour is due." In the award of Sir M. I. Brunel and Prof. Daniel it is said, "Whilst Mr. Cooke is entitled to stand alone as the gentleman to whom this country is indebted for having practically introduced and carried out the Electric Telegraph, as a useful undertaking, promising to be a work of national importance,—and Prof. Wheatstone is acknowledged as the scientific man whose profound and successful researches had already prepared the public to receive it as a project capable of practical application,—it is to the united labours of two gentlemen so well qualified for mutual assistance that we must attribute the rapid progress which this important invention has made during the five years since they have been associated."

W. E. R.

*"Uncut" Books.*—In last Saturday's *Athenæum* there is a notice of the Sale Catalogue of Southey's Books. The writer infers, from some of them being described as "uncut," that they were unread. But in a Book Catalogue, written by booksellers or auctioneers who know the use of trade terms, "uncut" simply means that the top, bottom, and fore-edge have not been pruned by the binder's knife, which so often despoils a fine book of its fair and ample marginal proportions. The book may or may not have been cut open for reading; it is still "uncut" in the proper trade sense.

HENRY YOUNG.

*Geikie on Kames.*—I yield. I most humbly implore Mr. Geikie's pardon for having mistaken his volcanic pool. In his book, page 311, he tells us that "the ridges of sand and gravel" which contain the volcanic pool run "behind the village of



Carstairs"; and I, stupidly, could never determine which the *behind* of the village was, and cannot to this day. Then these ridges "run one after another" towards Carnworth Moor, where the Red Loch is. From his *letter* the pool appears to be in the direction opposite to Carnworth Moor; and the pool between the farm on the Ravenstruther road and the Mouse Water must be that which "at once suggests the crater of a volcano." Now, the bed of this volcanic pool is formed of the most perfectly water-worn pebbles, and its sides of drifted sand, boulders and pebbles. Strange materials for the construction of a volcanic crater! Besides, *I think* that I recollect that the side of the "cup" next the road was open. With regard to the junction of the Clyde and Tweed, I again humbly entreat Mr. Geikie's pardon for having written "*the head of the Tweed*." I ought to have written, "Art has cut a drain (in most parts, perhaps, six or seven feet deep) continuously over the water-parting from the side of the Clyde to a head of the Tweed"—that is, to the head of the Biggar water. This is all that Art has done there; and this would facilitate the junction of the two rivers. If Art has done anything to prevent the junction, perhaps Mr. Geikie will tell us where. With regard to the head of the Tweed, as the indigenes of the Biggar valley say,

Tweed, Annan and Clyde  
Rise out of one hill-side;

and we all know where that "one hill-side" is. A great authority tells us that we must not talk of the head of a river. But, if so, we must not talk of the comparative lengths of the rivers of the earth; for what is the length of a river but the length of its stream from the head to the sea? Such questions have been agitated from the time of the earliest writers to this day. Solomon and Homer both make the sea to be the head as well as the mouth of every river. Solomon, Ecclesiastes i., says, "All the rivers run into the sea. Yet the sea is not full (in the Vulgate, *non redundat*). Unto the place from whence the rivers come, thither they return again." Homer's words are—

Βαθρρηται μοι ὁ σῆνος Ὀκεανός,  
Εἰς οὐπὲρ παντὶς ποταμοῖο καὶ πᾶσα θαλάσσης,  
Καὶ πᾶσαι κρήναι καὶ φρεῖται μακρὰ ναοῦσιν.

That the wisest of men saw that the sea would be "full" if it constantly received the waters of the rivers and never gave any off, is, I think, clear from his words; and if I could, I would fain have enlisted both Solomon and Homer on my side long, long ago. But I cannot agree with Mr. Geikie when he quotes these lines of Homer, page 14, and actually points to their "scientific truth" as if Homer alluded to *evaporation* by ναοῦσιν. Herodotus certainly differs from our great modern geologist as to the Homeric doctrine. In 'Euterpe,' 21, (Beloe), he ridicules the idea "that the Nile has these qualities as *flowing* (psorra) from the ocean." And again, 23, "The argument which attributes to the ocean these phenomena of the Nile seems rather to partake of fable than of truth or sense; for my own part, I know no river of the name of Oceanus, and I am inclined to believe that Homer or some other poet of former times first invented and afterwards introduced it in his compositions." The eternal circle of causes, evaporation from the sea, condensation, the run of rain and rivers formed by rain into the sea, together with atmospheric disintegration, are eternally washing the land into the sea; and in doing so they shape the surface of the land and stratify the bed of the sea. This is the cuckoo-note which I have sung since 1853: in 1865 Mr. Geikie, while he sings the same note, alters the title from rain and rivers to rains and streams. That I have done my best to "advertise" these doctrines in such letters as this "is most true"—true I have reiterated them in your columns. Mr. Geikie seems to think this a reproach: I think it the greatest honour to me. Were I to attempt to express my gratitude to you, you would repudiate my thanks as personalities; since I am certain that you have never published these doctrines except in the cause of science.

GEORGE GREENWOOD, Colonel.  
Brookwood Park, Alresford, Oct. 8, 1866.

TO CORRESPONDENTS.—T. N. S.—A. H.—received.

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Age in Policy.	Assured Lives in England.	Original Premium.	Reduced Premium.
20	41,000	£19 8 8	£9 13 4
25	1,000	24 8 0	12 4 2
40	1,000	31 10 0	15 15 0

Age in Policy.	Assured Lives in India.	Original Premium.	Reduced Premium.	Further Reduced Premium if in Europe.
20	£1,000	£42 0 0	£21 0 0	£9 13 4
25	1,000	43 0 0	24 0 0	12 4 2
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An ANNUAL PAYMENT of 3s. 6d. to 5s. 6d. per Week, £1,000 in case of Death, or £6 per Week, while laid up by Injury.

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Number of Policies issued to 20th Nov. last 55,543  
 Gross Annual Income £306,073  
 Accumulated Capital £2,530,657  
 Claims paid £1,790,461  
 Profits distributed £1,227,258  
 Next division of Profits will be made up to November the 20th, 1867. Assurances effected prior to that date will participate. The reductions on the Premiums range from 1s. to 50 per cent. In several instances the Premiums have become extinct and Annuities granted in addition. Members whose Premiums fall DUE on the 1st of OCTOBER are reminded that the same must be paid within thirty days from that date. The Prospectus forwarded on application.  
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This Wine is pure, pleasant, free from disagreeable acidity, and of sufficient body to improve by keeping. Halfs and half-hdds. delivered free of carriage to any Railway Station. Sample Bottles forwarded where required, or the Wine may be seen at the Cellars.  
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(more commonly called Epps's Homoeopathic Cocoa, as being prepared and introduced by James Epps, the Homoeopathic Chemist first established in England). The very agreeable character of this preparation has rendered it a general favourite. For breakfast no other beverage is equally invigorating and sustaining. This Cocoa is used by thousands who never used Cocoa before. "Cocoa stands far higher than tea or coffee," Dr. Hassall says.—Sold in 4 lb., 1 lb., and 1 lb. packets.

**THE SMOKER'S BONBON** immediately and effectually removes the Taste and Smell of Tobacco from the Mouth and Breath, and renders Smoking agreeable and safe. It is very pleasant and wholesome. Prepared by a patent process, from the receipt of an old physician, by SCHOLLING & CO., Wholesale and Export Confectioners, Bethnal-green, London.—One shilling per Box; post free, 14 stamps.—Sold by Chemists, Tobacconists, &c.

## ASPHALTE ROOFING FELT,

ONE PENNY per Square Foot.

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An Illustrated Priced List free on application.

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**CRINOLINE.—LADIES** should at once see THOMSON'S NEW STYLE, which, light, graceful, and elegant in outline, combines comfort and economy with the very latest fashion. Observe the name, "Thomson," and the Trade Mark "A Crown." Sold everywhere.

## DELICATE and CLEAR COMPLEXIONS,

with a delightful and lasting fragrance, by using THE CELEBRATED UTILITY SUPER SOAP TABLET.

Manufactured by J. C. & J. FIELD, UPPER MARSH, LAMETH.

Order of your Chemist, Grocer, or Chandler.

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This delicious condiment pronounced by Connoisseurs "THE ONLY GOOD SAUCE."

Is prepared solely by LEA & PERRINS.

The Public are respectfully cautioned against worthless imitations, and should see that Lea & Perrins' Names are on Wrapper, Label, Bottle and Stopper.

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CABINET-MAKERS,

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FURNISHING DRAPERS, and HOUSE-AGENTS,

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## A BEAUTIFUL DESCRIPTIVE CATALOGUE, with Illustrative Sketches of Cabinet Furniture and Decorative Upholstery, sent free per post, or given on application.

The Stock, corresponding to the List, is marked in Plain Figures, and comprises

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In new and elegant designs, covered in Rep. Terry Cloths, French and silk Damasks, &c. This Department is also enriched with the latest Parisian Novelties, Cabinets, Whatnots, Day-nights, &c.

Good Solid Dining room Sets, in Mahogany and Oak.

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The new patent Spring Mattress still stands alone for cheapness and comfort.

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"We were shown a short time since a bed-room fitted up by an Earl for his own occasional occupation at the sea-side, in which every piece of furniture, save the iron bedstead, was made of the white wood in question. Dressing-table, washstand, drawers, table-rails, and chairs, were as spotless as the crest of the waves beating on the shore, and the very height of cleanliness seemed attained."

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Is one of the choicest in London, embracing Turkey, Velvet Pile, Brussels Kidder, Fells, &c.

Floor-cloth, Kamptulcon, Linoleum, and Cork Carpet, cut, fitted, and laid down to any size and plan.

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Is well worthy the attention of Clubs, Hotels, and large Consumers, who will be treated with on most liberal terms.

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The peculiar circumstances of this year, the late monetary crisis, and the consequent depression of the markets, in the midst of which ATKINSON & Co. made large cash purchases, enable them now to offer unusual advantages in the supply of BEDDING, BLANKETS, COUNTERPANES, and SHEETINGS, besides every description of material for warm Winter Clothing.

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154. MINORIES.  
155. MINORIES.  
156. MINORIES.  
157. MINORIES.  
88. ALDGATE.  
84. ALDGATE.  
55. ALDGATE.  
84. ALDGATE.  
87. ALDGATE.  
88. ALDGATE.  
89. ALDGATE.  
508. NEW OXFORD-STREET.  
509. NEW OXFORD-STREET.  
510. NEW OXFORD-STREET.  
1. HART-STREET.  
2. HART-STREET.  
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are CLOSED EVERY FRIDAY EVENING at Sunset till  
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**CHUBB'S PATENT SAFES**—  
the most secure against Fire and Thieves.

**CHUBB'S PATENT DETECTOR LOCKS** of all sizes, and  
for every purpose—Street-door Latches with small and neat  
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WINNER OF THE RACE,  
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Fit for a Gentleman's Table. Bottles and Cases included.

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CANDLES,

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